

CLIPFLAIR Foreign Language Learning Through Interactive Revoicing and Captioning of Clips

LIFELONG LEARNING PROGRAMME - KEY ACTIVITY 2
LANGUAGES, MULTILATERAL PROJECT

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D2.1

Conceptual Framework and Pedagogical Methodology

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WP Title	Conceptual Framework and Pedagogical Methodology
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EXECUTIVE SUMMARY

This document is the output of the Work Package 2 which aims to establish the conceptual framework and the pedagogical methodology for foreign language learning through the interaction of verbal signs (written and spoken language) and image (still or moving) and/or sounds (music, noises, etc.) The resulting rationale will provide the educational specifications for the web platform which in turn will serve as the basis for the design of the web platform (WP3) and the design of the captioning and revoicing activities for foreign language learning (WP4).

This document includes:

- Fundamental principles and factors involved in language learning and video awareness, including a synthesis of the latest specialised literature and relevant educational projects.
- Definition of terms.
- Educational specifications for the revoicing and captioning tool of the web platform, including: methodological distinctions between bilingual and monolingual clips and exercises, attention to all four skills (writing, reading, listening and speaking), as well as different levels of language knowledge and proficiency (CEFR A1-C2).
- Use case scenarios.
- Activity samples.
- Clip selection criteria, and ideas and instructions for developing and personalizing one's own video-clip library.
- Activity and clip description forms.

The templates, samples, and criteria will serve as guidance for the development of activities (WP4). The activity authors (teachers of partner and associate partner institutions) will use them to produce their own activities.

The target audience of this document includes project members, teachers, and activity authors. It will be also included in the legacy of the project as it will be available for use beyond the project duration, addressing the wide educational, academic and research community as well as the general public interested in FLL.]

Table of Contents

1	Project Mission Vision	8
2	Concepts and Terms. Terminology & Definition of Terms	9
2.1	Learner Type by teacher-dependence	9
2.1.1	Teacher-driven learners, students (T-learners)	9
2.1.2	Learners guided by a teacher (G-learners)	9
2.1.3	Independent, self-driven learners (I-learners)	10
2.2	Learner Type by amount of e-learning in the total amount of activities	10
2.2.1	E-learning	10
2.2.2	Hybrid learning	10
2.2.3	No E-learning	10
2.3	Implications of learner-types (by teacher dependence and amount of e-learning and distance learning) for ClipFlair	11
2.3.1	For Teacher-driven learners	11
2.3.2	For Guided learners	11
2.3.3	For Independent learners	12
2.3.4	For E-learning	12
2.3.5	For Hybrid learning	12
2.3.6	ClipFlair cannot be used in a No E-learning environment	12
2.4	Didactic terms	12
2.4.1	From course to session: How to pinpoint activities	12
2.4.2	Prompting and eliciting	15
2.4.3	Languages and language combinations	16

2.4.4	Types of learner response.....	17
2.5	ClipFlair specific terms.....	18
2.5.1	Revoicing and captioning.....	18
2.5.2	ClipFlair-specific Activities.....	19
2.5.3	Audiovisual (AV) literacy and AV skills.....	20
2.5.4	Prompting and eliciting “X-to-Y” combinations between skills.....	22
2.5.5	Samples of prompting and eliciting activities within AV literacy.....	23
2.6	Combinations for type of response and language combination.....	24
2.6.1	Samples of Interactions between language combination and type of response.....	25
2.7	Clip selection criteria.....	28
2.7.1	Scoring Key for Audiovisual Components and Dynamics Diagram.....	30
2.8	Material Description Forms - Metadata.....	31
2.8.1	Clip Description Form.....	32
2.8.2	Activity Description Form.....	35
2.9	Definition of ClipFlair Activity in the larger context of pedagogical actions.....	38
2.9.1	Simple vs complex activities.....	38
3	General guidelines for activity authors.....	40
3.1	What constitutes an ideal ClipFlair Activity.....	41
3.2	Distinguishing between “non-ideal” activities and “not suitable”.....	42
3.2.1	Examples of activities that are not suited to ClipFlair.....	43
4	Pedagogical Approaches And Suppositions.....	44
4.1	Factors involved in the learning process.....	44
4.1.1	The learners.....	44

4.1.2	The teacher	45
4.1.3	The learning context.....	45
4.1.4	The teaching approach	45
4.2	Useful Pedagogical approaches for ClipFlair.....	46
4.3	On ClipFlair’s learner	46
4.3.1	Learning is active	46
4.3.2	Learning is a unique and individual process	47
4.3.3	Learning is a social process	48
4.3.4	Learners learn at different paces	49
4.3.5	There is a shift towards independent learning	50
4.4	On ClipFlair’s teacher	50
4.4.1	Teachers providing sporadic activities.....	50
4.4.2	Teachers providing complementary activities in a regular language course.....	50
4.4.3	Teachers providing ClipFlair activities in class	51
4.4.4	Teachers presenting complementary activities in a CLIL context	51
4.4.5	Teachers presenting full online language courses	51
4.5	On ClipFlair’s learning context	52
4.5.1	Sections for activity work.....	52
4.5.2	Sections for instructions	52
4.5.3	Sections for social interaction	52
4.5.4	Sections for assessment.....	53
4.6	ClipFlair’s teaching approach	53
4.7	Ideas for activities classified according to ClipFlair terminology	56
4.7.1	Watch-to- AVspeak (i.e. Revoicing).	56

4.7.2	Watch-to- AVwrite (i.e. Captioning).....	58
4.7.3	Read or Listen-to- AVproduce	61
5	Use Case Scenarios.....	63
5.1	General features to be considered in ClipFlair platform design phase	76
5.2	Features for Foreign Language Learning	76
5.2.1	Addressing issues on intellectual rights.....	81
6	Related Products and Projects: Contextualising ClipFlair	82
6.1	Learning Activities Management Systems.....	82
6.2	Audiovisual Activities	85
6.3	Foreign Language Learning	89
7	Sources of clips	91
8	References	95
9	Appendix: Video Clips and copyright issues in LeVis project.....	97
9.1	Introduction.....	97
9.2	Relevant legislation	98
9.3	International legislation	98
9.3.1	Berne Convention	98
9.3.2	TRIPS.....	98
9.3.3	WIPO Copyright Treaty (WCT)	98
9.4	European Union	99
9.4.1	Directive 2001/29/EC	99
9.4.2	Greece	101
9.4.3	Legislation of other countries.....	101

9.5	The LeVis Case	102
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List of Tables

Table 1	Combinations for type of response and language combination	24
Table 2	Audiovisual Components and Dynamics Diagram	30

List of Figures

Figure 1.	Language levels for ClipFlair learners according to CEFR	48
Figure 2.	Social involvement level for ClipFlair’s learners.....	48
Figure 3.	ClipFlair’s learners classified according to different learning pace.....	49
Figure 4.	Teacher’s role in ClipFlair from minimum to maximum intervention.....	52
Figure 5.	Dimensions of teaching and learning.	54

1 Project Mission Vision

The general objective of the ClipFlair project is to develop exercises and activities, framed in lesson plans, which will enable foreign language learners to practice all traditional four skills (writing, speaking, listening and reading) as well as audiovisual skills (watching, revoicing and captioning). The project is innovative because exercises and activities will focus specially on verbal production stimulated by moving images, i.e., asking learners to revoice and/or caption video clips. Nowadays there is no learning platform capable of integrating these activities in a single platform for foreign language learning (FLL). Specifically, ClipFlair's objectives are to:

- establish a methodological framework for Foreign Language Learning (FLL) through the interaction of verbal textual elements, i.e. words (written and spoken), and nonverbal textual elements, such as image (still or moving) and sound (non-speech sounds);
- develop educational materials for FLL by covering the four skills (reading, listening, writing and speaking) and reinforcing cultural awareness, including intercultural awareness, of course. These materials include: (a) a web platform containing the user interface in 15 languages, (b) a library of resources (audiovisual files or clips), i.e. audiovisuals with activities for all CEFR levels of the target languages, accompanied by (c) corresponding lesson plans as well as (d) metadata and (e) guidelines for activity creation and evaluation criteria. Teachers will have the option to create their own activities or use the ones already produced by the project members;
- create a web community, with the use of appropriate web 2.0 tools that will give learners and instructors the opportunity to cooperate with other users and provide their input to the process. The social-networking aspect will be a prevailing factor;
- disseminate and exploit the project products.

The project has a website (<http://www.clipflair.net>) with general information on the project. Those interested in the project may subscribe to the project newsletter and follow the project in Facebook and Twitter.

2 Concepts and Terms. Terminology & Definition of Terms

Clipflair is based largely on the notion of “activities”. So, we propose learner types as they relate to learning activities, based on the state of the art and the specific nature of ClipFlair. What is important to realize is that *teacher-dependence* and ICT presence can combine in different ways, so there is no real determinism between each type of teacher-dependence and whether we are dealing with *e-learning*, *hybrid*, or *no-e-learning*, just as “face-to-face” learning does not preclude the presence of computers in a classroom.

2.1 Learner Type by teacher-dependence

The following definition of learner type is based on how activities are designed and laid out.

2.1.1 Teacher-driven learners, students (T-learners)

Learners’ activities are guided, organised, and structured (i.e. “driven”) by a **teacher**, usually by means of course-syllabus implementation. Teacher even decides mostly what the learner is “free” to do within the course. An important component of feedback is the teacher’s assessment activities. Activities are part of closed-menu sequences. The idea of teacher-driven does not entail “teacher-centered”: i.e. a teacher may “drive” students towards learner-centeredness.

2.1.2 Learners guided by a teacher (G-learners)

Learners’ activities are designed by experts. A menu of activities (possibly as a course) is suggested and supported, i.e. **guided**, by a tutor or teacher, but free from many of the constraints of a “teacher-driven” course. Learners are autonomous in aspects such as organising their time (when, how much, and how often), and often course structure (what order and what to skip), etc. There is a notion of course (by level or by specific purposes) and/or level attainment (from B1 to B2). Peer-learning is probably more important in autonomous learning. Assessment and feedback are usually a blend of T- and I-types

2.1.3 Independent, self-driven learners (I-learners)

Learning activities are selected and organised by the learner. There is no presence of someone “driving” the learner as a teacher would do, or guiding as a tutor-guide would do. Virtual teachers or tutors only intervene at the request of the independent learner. **Independent** learners organize their own path, goals, strategies etc. Even within suggested or published “courses”. Feedback, testing, and assessment are done largely by self-correcting systems or answer “keys”. Peer feedback is an option in certain environments. An independent learner may adapt activities to personal needs, and may even produce “homemade” or tailor-made activities. “Course Menu” is also made by the learner, adapted (e.g. from a course written not specifically for I-learners) or freely accepted from some source-authority (e.g. a course written specifically for I-learners).

2.2 Learner Type by amount of e-learning in the total amount of activities

The following learner types are defined by ICT presence and by amount of e-learning in the total amount of activities (*regardless* of T-, G-, or I-learners)

2.2.1 E-learning

Learning is essentially **electronic**, using computers, especially online. Use of ICTs.

2.2.2 Hybrid learning

Some, but not all, activities are done with computers. Some, but not all computer activities may be done online. E-learning and m-learning (mobile devices), interactive whiteboards (and other devices, like tablets) are possible components of a course that mostly displays a variety of resources and modes of interaction. Many traditional face-to-face courses are going in this direction as they gradually incorporate more and more ICT, CALL, etc.

2.2.3 No E-learning

All learning activities make **very little or no use** of computers. Nothing is done online. Book-based learning is a prime example. The important point here is that this scenario could include some instances of face-to-face (i.e. classroom T-learners); however it also includes teach-yourself textbooks (i.e. I-learning). It is also important to realise that if this type’s only requirement is the non-use of computers, then

audiovisuals (e.g. TV or videotapes) may be included. Note: in principle, and historically, revoicing and captioning could be (has been) done non-electronically.

Let's not equate **e-learning** with distance learning or **no e-learning** with face-to-face, although it is easy to see that they overlap considerably. Face-to-face involves constant physical presence of the teacher with the students, and the space they occupy, where they meet at scheduled times is usually called the classroom. Blended learning involves the teacher physically meeting the students some of the time, for half of the classes, let's say, or to implement half of the syllabus. In distance learning the teacher / tutor is hardly ever (or never) physically present. The presence or "distance" of the teacher does not automatically entail the absence or use of technology, respectively. Equally "distant" would be videoconferencing or postal correspondence. In short, the teacher might be present, face-to-face, and still be using cutting-edge technology, or may be distant and use (as in UK Open University in the nineteen-seventies) a mixture of postal correspondence and television broadcasting, or mail-order courses, and so on.

2.3 Implications of learner-types (by teacher dependence and amount of e-learning and distance learning) for ClipFlair

How does ClipFlair relate to each of the learner-types as described above?

2.3.1 For Teacher-driven learners

Teacher or teaching authority will decide how learners can best use ClipFlair for activities integrated in the syllabus, as supplementary material, or otherwise (remedial work, voluntary work, further reference, etc.). Teacher may author tailor-made activities or adapt from the gallery of clips or the library of activities.

2.3.2 For Guided learners

ClipFlair is an ideal tool and environment for G-learners. G-learners will interact with ClipFlair following guidance and suggestions coming from their tutor or teacher (guide) initially, or if the learner "finds" ClipFlair "first" then will ask for tutor/teacher's critical expert opinion. ClipFlair itself might be able to provide a certain type of tuition, or G-learner's tutor/teacher may decide to operate through ClipFlair.

2.3.3 For Independent learners

I-learners with no tutor “of their own” will follow or blaze tracks (learning paths, “courses”), by (i) following recommendations and course-paths (tag-driven?) designed and proposed by ClipFlair, or (ii) “do their own thing” with some pattern (i.e. tracks) or somewhat randomly. In a social environment, (iii) follow or negotiate/ co-author/ share paths discussed with peers.

2.3.4 For E-learning

Clipflair is a prime example of e-learning. It is quite clear at the same time that Clipflair activities could be included within types T-, G-, or I-learning within the scope of e-learning. We must not forget that for projects like ClipFlair e-learning also includes the social dimension of collaboration among peers.

2.3.5 For Hybrid learning

Blended learning, as introduced above, is a prime example of this. ClipFlair activities can easily become a component of Hybrid H-learning.

2.3.6 ClipFlair cannot be used in a No E-learning environment

ClipFlair clearly falls outside the context of “Non-electronically”. However, it is also true that ClipFlair may well provide “food for thought”, ideas and suggestions for new approaches and methods within an N-learning environment. Good ideas for activities tend to have the potential to inspire “low-tech” versions of the basic idea of the activity, or its basic pedagogical principle. A resourceful teacher is not one with many resources, but one who can make the most with (and get the most out of) what they have.

2.4 Didactic terms

2.4.1 From course to session: How to pinpoint activities

Course: A pedagogical intervention for a learner or trainee to be fully instructed in a certain skill (e.g. a language, driving, sailing, cookery) or type of knowledge (linguistics, history, literary theory), within a restricted area or level that defines the scope of the **course**.

Syllabus: A document for peers and experts stating the organization and scheduling of a **course** and its **activities** into **lessons** and **didactic units** according to certain

pedagogical criteria and a rationale, whose variables are goals, contents, methodology, time, and assessment. Other factors include: context of instruction (social, institutional, group); type of interaction with teacher, resources, related courses (or national school curriculum); educational policies (national, regional, institutional); materials and resources. Essentially, this means that a course and its syllabus needs to put all the pieces together along a **timeline**.

Course programme; A document designed to provide target learners with an overview of the course and all other necessary and useful information that they can understand and use.

Didactic Unit: The basic unit of syllabus design which tends to define the main goals and milestones of the course. If a course is designed as going from A to D, then each step A, B, C, D is a unit if it meets certain criteria of fulfilling meaningful parts of the course that can be as sequenced according to certain parameters and seen as separate and interdependent among each other providing unity and coherence to the course. If a syllabus is designed according to a functional approach of language teaching/learning, then it might make sense for each unit to be a different function (defining, describing, informing, expressing an opinion, arguing a point, asking for information, etc). If the approach is communicative, then the units may be communicative skills, or communication functions. If the approach is structural, then each unit might be a different grammar point, etc.

A **lesson** may be seen as a subdivision of a (large) unit. A lesson can be seen as a series of Activities joined together in time and place, in order to cover a specific item or more of a course program or syllabus. Typically, lessons are part of pedagogical units, and can be consulted through so-called **lesson plans**. A course is the sum of its pedagogical units and lessons.

Lesson Plan: A lesson plan is a detailed description of the syllabus items dealt with, the activities involved, methodology, assessment, and materials. A lesson plan usually also includes time-management, i.e. how long each activity is expected to last. A syllabus also “manages time” as a key component of its structure, together with the order in which items are presented. Assessment, too, which may involve activities like tests, although ideally, all activities should be “assessable”.

A **session** is defined as an uninterrupted amount of time devoted to learning. In a context of face-to-face teacher-driven instruction (traditional classroom dynamics), a session is a fixed period of time for a meeting of a teacher with her/his students (i.e. a class). Given the possibility of other scenarios, especially due to new social and ICT developments, **session** needs to be redefined as a “sitting” or some kind of interaction (distance, blend or face-to-face) of a learner with course instructor or instructions (if completely independent). In Clipflair, a session could be an activity (see simple v. complex activity below). In traditional teaching a session might always have the same duration (e.g. 50 min) and happen at regular intervals (e.g. twice a week) at the same time, on the same days, in the same place. In ClipFlair this is not necessary. A session might be seen as any activity (or sequence of activities) that is completed in a single place and time. A lesson might take one session or more. A unit might take one lesson or more.

Timeline: The syllabus needs to state beginning and end of a course as well as duration of sessions, homework, project work, etc.

Basically, if a course is a level or a component of a skill or knowledge, a course is defined in terms of: What is the level of entry? What is the exit level? If we combine these two questions with the timeline, we basically have the ingredients for a course syllabus. What remains is a rationale of finding the right order for all of the activities, to cover the required contents and assessment.

Typically, if we have a 60-hour **course**, we might divide it into ten 6-hour units. Each unit might be made up of three 2-hour lessons. There might be one session for every lesson, or two 1-hour sessions.

Each **session** may be composed of different **activities** (an introductory activity, a presentation activity, a feedback activity, etc.) or by a single activity (a written test, a performance, a visit to a museum).

Project / task. If we say that some activities may take up several sessions, the terminology might lose its tightness and coherence (the puzzle metaphor may suffer). So, activities that are complex or very long can be called projects or tasks, and can usually be broken down into smaller parts that fit in with the initial definition of activity.

Unit sequencing. How do we progress from one **unit** to another? Does the order of the **units** matter? To answer these questions we might say there are different

arrangements according to the contents and the methodology. For example if the units are “countries of the world” for a course in geography, it may be the case that there is no particular order and it is not necessary to fully assimilate one unit in order to “progress” towards the next. Linear “vertical” progression would be the opposite case, where a student would go in a straight line from level of entry to level of exit, through units A to J, each step being an essential requirement to move on to the next unit. In between these two extremes (random order v. linear progression) we might find circular or spiral arrangements (and possibly others), where course items are revisited and reworked as the course progresses, there is review and repetition, and reinforcement, etc. Normally, the syllabus designer will show how to make optimum use of time, by proposing effective activities sequenced in the right order and structured tightly into a justifiable order of units that are well-suited to the methodology and the goals. In turn, the methodology and the goals must be sensitive to environmental factors (social, institutional, policy factors, learner profiles, individually and group, available resources). In circular, spiral unit-sequencing, activities may be repeated in different contexts and for different purposes, or applied to different language items. Likewise, different activities may be used on the same item (point of grammar, or whatever) as a methodologically diverse way of revisiting, reinforcing, etc.

Assessment: a key notion in any **course**. It states how we can know that progress is being made and also how to know whether an activity is working as intended. Assessment has its own pedagogical rules, e.g. it should be consistent with and reflect the course methodology; it should be included in the **timeline**; it should be included in the **syllabus** as an **activity**, etc.

2.4.2 Prompting and eliciting

Elicit: To get an answer or result from the learner.

Prompt: Stimulate, stimulation, input. Prompts are teacher driven or activity-authored. Prompt, or an element of it, may be signalled by the term *from*. Thus, for templates and other forms to fill in, in the concept of *from* we could include prompts only, and although learners can write, speak and AVproduce, technically, they cannot do such things as “prompt”. They only respond to prompts. However, it seems better adapted to our needs if we extend the concept of *from* to mean *involves doing* (in pursuit of final goal: *to*, output), including prompts and what the learner may do in the process of getting to their target, i.e. *to*. In this case, we must probably have the

same items (such as the communicative skills) in both lists. But whatever holds for AVproduce also is true for (AV)write and (AV)speak.

X-to-Y: X is a prompt in order to elicit Y. An activity provides X as a prompt for the learner to produce Y. For example, X could be one of the four skills; Y, too. Y can also specify regarding verbatim, gist, or react. “X-to-Y” can also be expressed as: “from-X-to-Y” with an elliptical “from”. The “from” component is important to stress if we decide to include it any templates or forms for submission of ClipFlair materials or Activities.

2.4.3 Languages and language combinations

Language of instructions/description (L0): This is the language(s) the activity instructions and/ or description will be in. The Activity description may be in L1 or L2 but an activity may be introduced or described in any number of languages, if the activity provider can also manage to provide different language versions of what the activity is about and how it is to be done (its introduction, in the Activity description component of the ClipFlair Studio). Thus, for example, the same intralingual activity for learning Polish can be used for speakers of Estonian, by providing the instructions in Estonian and so forth.

Learner’s language (L1): Or a language the learner knows well enough to work from.

Language being learned (L2): The target language for the learner to learn.

Other languages (L3): Any other language that might appear in a clip being used in an activity (when it might be important to know such information). There may be different language combinations in an activity.

Intralingual: The activity is developed (*from*) and carried out (*to*) in one language only, the language to be learned (L2-to-L2). If an Activity is labelled as intralingual, this will usually imply that it has been designed regardless of the learners’ linguistic profile and knowledge (of other languages). Intralingual activities do not involve linguistic transfer.

Interlingual: In an interlingual activity, the prompt (“*from*”), i.e. the clip, is in one language, and the learner’s production (“*to*”), i.e. repeat, rephrase or react, is in another. Strictly speaking, it involves L1-to-L2 or L2-to-L1. Interlingual includes the

possibility of an activity that may have been designed specifically for learners who are proficient or native in a particular language, (regardless of whether the activity might be interesting or useful to learners of a different linguistic profile). For example, an activity all in Polish (Polish=L2) but with native speakers of Greek (Greek=L1) as the primary addressee. This activity may or may not be used (reusable) for other learners (L1≠Greek). Of course, a typical interlingual exercise would be translation or some kind of linguistic transfer, but it is not necessary to define what we (or anyone else) mean(s) by translation here, and in particular we wish to stress that our methodology and conceptual framework is not rooted at all in a traditional approach of grammar-translation. Rather, we are interested in highlighting the rich possibilities of combining the intralingual v. interlingual variable with repeat-rephrase-react options.

Multilingual: It may be important to leave the door open for future activities that we cannot envisage or foresee yet. Bearing this in mind, we propose “multilingual” as a label to signal scenarios and combinations which are not strict L1-to-L2 or L2-to-L1 interlingual exercises; either because an L3 (some other language) is involved somewhere (e.g. the clip) or because the learner’s expected output (TO) is a mixture of L1 and L2. The “multilingual” label can also signal that the clip is not entirely monolingual even if it only includes the learner’s L1 and L2 (i.e. there are not more languages involved than in a regular interlingual exercise, it is just that the combination is not FROM a purely monolingual clip TO a purely monolingual learner output).

2.4.4 Types of learner response

We understand the type of communication or exercise the learner produces in terms of whether their response is to **repeat**, **rephrase**, or **react** otherwise (see verbatim, gist and react, below). It is important to specify the type of response when designing an activity, as learners need to know what they are expected to do, or may even wish to search a certain type of exercise by this parameter (type of response).

Repeat/verbatim: Essentially “repeat” the same message in the same words (or following them quite closely), “faithful” lexico-semantic rendering, or “strict” paraphrase. Including close interlingual translation.

Rephrase/gist: Involving a noticeable, deliberate change of wording; “loose” paraphrase, free rendering or account; a report; a summary. Including “loose” interlingual translation.

React/respond: A non-repetitive (“repetitive” would be gist or verbatim) answer, a new communicative contribution (e.g. utterance) prompted or elicited by a previous one. Including diglossic, multilingual (contribution to a) conversation.

Once we have defined intralingual and interlingual, and then Repeat-Rephrase-React we can begin to consider how we can combine the first two with the other three to produce a host of different types of activities. Of course, multilingual might also be crossed with Repeat-Rephrase-React, or just considered within interlingual, as we have mentioned. See section “Samples of prompting and eliciting activities within AV literacy”, and section “Samples of Interactions between intra-inter(lingual) and the three R’s (repeat-rephrase-react)” for examples of such combinations.

2.5 ClipFlair specific terms

2.5.1 Revoicing and captioning

Revoicing and **captioning** are to be reserved as the most general way to refer to ANY thing done in terms of recording voice or writing on the screen (i.e. as hyperonyms).

Also, so as not to challenge too much terms and meanings from the literature, let’s keep **dubbing** for a more traditional sense of erasing somebody’s voice to be replaced by someone else’s, usually involving a change of language; **audiodescription** also in its traditional mainstream sense; so what remains from the proposal could be called VOICE-ON because “voiceover” has another life in the literature to refer to the way some documentaries are translated with a new voice while still enabling the viewer to hear the original voice as background noise. We think we would cause confusion and maybe seem unaware of this usage if we tried to give voiceover a different meaning. Subtitling in our Project, and from what We defend, must be seen as a type of captioning, as would be intertitles and text written outside the frame of the clip (multimodality). “Voice-on”, is: “free commentary”, which is more widely circulated, of course. Thus, we could have either: “voice-on / free commentary” or just “free commentary”. “Free commentary” has the additional advantage (apart from presence in the literature) of covering the option of “rendering” a completely unknown language into a more familiar one, whereby “silence” and

"foreign unknown language" are, for practical purposes, almost the same kind of input (except for the possibility of interpreting paralinguistic and accompanying nonverbal features that go with the "unknown" words).

2.5.2 ClipFlair-specific Activities

We define **Activity** as a unit of action within a lesson, whereby there is a unity of task, interaction, "rules of engagement" and specific purpose. A lesson is usually composed of more than one activity, especially if we consider the introductory part of a lesson as a single activity. An activity can be a game, a test, a presentation, a simple task (not in the sense of easy, but opposed to complex), a complex task usually involves more than one activity. An activity is also described in terms of the **materials** it uses. **ClipFlair**-specific materials are clips (audiovisual or audio). Such clips also require a description (activity authors **clip description forms**) for potential users to be able to decide on their suitability. See Activity Factors Chart and AV Components and Dynamics Diagram, below.

We consider that an Activity well-suited to **ClipFlair** typically involves some sort of revoicing or captioning. Thus, most expected Activities will be some form or other of revoicing or captioning. The typical prompt will be the clip itself, plus any additional instruction to clarify the nature of revoicing or captioning. Further specification of Activities will include repeat-rephrase-react and how the 4 skills plus AV skills are practised. Finally, whether the activity is intralingual, interlingual or multilingual, and the language level requested.

A ClipFlair activity is a learning object consisting of clips (audio, video), instructions, other reference material (e.g. information about the video-clip) pre- or post-activity exercises etc.

Materials: We define materials as physical items or software used in a learning context for the purpose of enhancing and enriching learning, closely tied to activities, especially those activities which require the presence of materials as an essential condition or ingredient for the activity. In the case of **ClipFlair**, materials include the clips and the platform environment, among other possibilities.

Clips: audiovisual or audio materials. Activities basically boil down to some form of revoicing or captioning it will be essential to describe (tag, etc.) materials as fully as possible (templates and forms) since more experienced **ClipFlair** users may be familiar with "Activity Types" (such as subtitling) and just wish to browse the gallery

for further practise in subtitling by using other materials, more maybe than other activities.

Description forms and metadata: We understand that Materials, Activities, and Lessons proposed and provided for use in **ClipFlair** will have to be tagged and described for storing, sorting, retrieving and using by the learner (with or without a teacher, i.e. I-, G- or T- type learner). For this we need to design templates and forms for anyone wishing to propose or upload materials, activities, or whole lessons. If activities are “stringed” together to make up a lesson, or lesson involves several activities uploaded onto **ClipFlair** we will also need the provider to mention these features. It is also envisaged that over time, the ClipFlair “community” will also provide sufficient information based on their use of the platform to supply a lot of this kind of information, even beyond activity-authors’ initial expectations. See section 2.8

2.5.3 Audiovisual (AV) literacy and AV skills

Literacy: The Wikipedia definition can serve our purpose quite well. The important point is the notion of how audiovisual literacy and multimodal literacy can be included in the broader concept of literacy.

Literacy refers to the ability to read for knowledge, write coherently, and think critically about the written word. Visual literacy includes in addition the ability to understand all forms of communication, be it body language, pictures, maps, or video. Evolving definitions of literacy often include all the symbol systems relevant to a particular community. Literacy encompasses a complex set of abilities to understand and use the dominant symbol systems of a culture for personal and community development. In a technological society, the concept of literacy is expanding to include the media and electronic text, in addition to alphabetic and number systems. These abilities vary in different social and cultural contexts according to need and demand.

The primary sense of literacy still represents the lifelong, intellectual process of gaining meaning from a critical interpretation of the written or printed text. Key to all literacy is reading development, a progression of skills that begins with the ability to understand spoken words and decode written words, and culminates in the deep understanding of text. Reading development involves a range of complex language underpinnings including awareness of speech sounds (phonology), spelling patterns (orthography), word meaning (semantics), grammar (syntax) and patterns of word formation (morphology), all of which provide a necessary platform for reading fluency and comprehension. Once these skills are acquired the reader can attain full language literacy, which includes the abilities to approach printed material with critical analysis, inference and synthesis; to write with accuracy and coherence; and to use information and insights from text as the basis for informed decisions and creative thought¹.

¹ See http://wire.rutgers.edu/p_reading_film.html Reading Movies: Learning How Film Communicates at <http://www.edutopia.org/reading-movies>

The four language learning skills as traditionally used and as adopted by the Common European Framework may be too restrictive if they are seen as reflecting a strict binary division of just two modes of expression (writing, speaking) and understanding (reading, listening) and with no room for audiovisual communication and multimodality. In line with this approach, and to suit the needs of ClipFlair, we offer a proposal for type-of-response and a theoretical allowance for AV skills, as an enlargement of the traditional 4-skill division.

Limiting skills to reading writing speaking and listening also implies that reading and listening are passive. Maybe it is time to question the entailment (as too simplistic or abstract) and the implication and open up the range of communicative possibilities. What happens when we bring in to the equation the ideas of multimodality (among others, like paralinguistic and nonverbal features of linguistic communication) and active reading and active listening, as activities, not something that is done to you, but something that you do (e.g. as opposed to hearing and seeing)?

Audiovisual skills: The following six audiovisual skills are proposed:

Watch: The communicative skill of interpreting an audiovisual text (e.g. film) as a whole, single, complex semiotic communication act, being able to find meaning and sense from a combination of verbal and non-verbal sign systems. It should probably also include the communicative skill to interpret non-verbal pictures, icons, symbols, metaphors, cultural elements, etc. (similar to “reading” the visual arts or silent non-verbal video), and any combination of verbal and non-verbal reading items.

AVlisten: The communicative skill of linguistic oral comprehension enhanced by being able to listen more effectively than if the aural message were delivered without the combined effect of other elements of the AV text.

AVread: The communicative skill of linguistic written comprehension enhanced by being able to read more effectively than if the aural message were delivered without the combined effect of other elements of the AV text, and the ability to read according to the requirements of the screen (speed, focus, etc.).

AVspeak: The communicative skill of effectively **revoicing** an AV text for a specific purpose (dubbing, karaoke, voice-over, free commentary), being able to adapt to requirements of speed, voice quality, performance, character-portrayal, etc. Including

several prompts, such as improvising, reading from a script, repeating, mimicking, etc.

AVwrite: the communicative skill of effective script writing or **captioning** in its various forms. As a specific component of “full” AV-production skills. Maybe it should include storyboard skills, and visual narrative skills involving the use of the camera

AVproduce: the communicative skill (or art) of effective film making, as film director. In the context of education, students and learners being able to produce video films and clips to a certain standard, displaying a combination of other semiotic and communicative, linguistic and non-linguistic, technical and artistic skills.

2.5.4 Prompting and eliciting “X-to-Y” combinations between skills

Read-to-speak: Reading prompts/elicits speaking (reading exercises-and-materials designed to get learners to speak, reading is input // speaking is output, the aim of the activity)

- (a) repeat/verbatim: read aloud e.g. possibly interlingual “sight translation”
- (b) rephrase/gist: e.g. oral report or summary;
- (c) react/answer: e.g. answer, analyze, criticize, agree, etc.

Listen-to-speak: Listening prompts/elicits speaking (listening exercises-and-materials designed to get learners to speak):

- (a) repeat/verbatim: intralingual or interlingual (more or less verbatim); e.g. traditional “listen-and-repeat” exercises. Liaison and consecutive interpreting
- (b) rephrase/gist: also intra- or inter-lingual; e.g. simultaneous interpreting, relay, or paraphrase, or report (e.g. reported speech)
- (c) react/answer: answer questions, turn taking in spontaneous conversation or debates. Dialogue would involve minimum two instances of “listen to speak” by two people to each other.

Read-to-write: Reading prompts/elicits writing:

- (a) repeat/verbatim: copy; possibly intra- or inter-lingually (translation); intertextuality
- (b) rephrase/gist: summarize; report; adapt;
- (c) react/answer: e.g. book review.

Listen-to-write: Listening prompts/ elicits:

- (a) repeat/verbatim: intralingual dictation, also possibly on-the-spot translation, transcription.
- (b) rephrase/gist: e.g. note-taking.
- (c) react/answer: radio-listener's letters to the editor or program, texting during TV or radio program.

If we accept that the skill of reading is improved by reading, and speaking by speaking, we will simply take as a given that in a read-to-speak activity, for example, read-to-read is often present as well, almost unavoidably. The point here, though, is to stress precisely that the only input for reading need not be reading alone. However, these other combinations cannot be ignored as they are just as important as the ones explained here.

So, the combinations outlined above and below are not meant as a complete list of possibilities, but an awareness raiser.

2.5.5 Samples of prompting and eliciting activities within AV literacy

Watch-to- AVspeak: Revoicing; hence, ClipFlair-specific

- (a) more or less verbatim: dubbing; voice-over, intra- or inter-lingual.
- (b) gist: half-dubbing / AV live interpreting.
- (c) react: free commentary; ad lib; videoconferencing .

Watch-to- AVwrite: Captioning; hence, ClipFlair-specific

- (a) verbatim: intralingual subtitles; onscreen transcription.
- (b) gist: more or less gist (as distinct from "listen to write", as claimed/argued in Sokoli's 2011 PhD, for instance, also unlike watch-to-write, as subtitles are part of the AV text) professional interlingual subtitles;
- (c) react: free commentary subtitles (or other forms of "writing on the screen").

Read // Listen-to- AVproduce: film version of book, or script to AV text // song-to-videoclip

- (a) verbatim: AV version of a written poem or play. // song-to-videoclip
- (b) gist: close version of a short story or novel (John Ford's *The Dead*, *Harry Potter* series), or an audiovisual Math "lesson" or demonstration;
- (c) react: what is often referred to as "remake".

Watch-to- AVproduce

- (a) verbatim (more or less), film remake; cultural AV adaptation

- (b) gist (freer version than “strict” remake);
- (c) react (“new” AV as a “reaction” to AV-watch), satire, parody (*Scary Movie* style); video pen-pals.

Watch-to-write: e.g. dialogue transcript, or FLL “writing skill” exercises on paper or equivalent.

Watch-to-speak: e.g. people talk about what they are watching, or explain "interpret" for someone else, or answer questions, or debate, a little bit like DVD sound track option which includes director’s thoughts and impressions, or making-of comments on each scene.

2.6 Combinations for type of response and language combination

The possible combinations for type of response and language combination are represented in Table 1).

	A repeat	B rephrase	C react / new turn
1 intralingual	1A	1B	1C
2 interlingual	2A	2B	2C
3 multilingual ²	3A	3B	3C

Table 1 Combinations for type of response and language combination

The horizontal axis specifies whether the Activity can be described as one of the following options, i.e. one of the following "R"s, A, B, and C

- (A) Repeat / Render (the prompt) as literally as possible, following the words, idioms or clauses
- (B) Rephrase / Reword / gist. As in "Say the same thing (as the prompt) in your own words".
- (C) React / Respond / Answer. As in "Take your turn to contribute to the exchange by

² Although this arrangement is for the conceptual framework, to simplify matters, for a case that may not be very frequent, in the templates and forms, multilingual will be considered a subtype of interlingual

saying something else, or saying something in response (to the prompt or to peer)". Or fill in a blank (either in the sentence or in the conversation).

(D) Other. (Hopefully, not many of (D), and many more of A, B, C, which cover most instances of **revoicing** and **captioning** as envisaged in the ClipFlair proposal and the conceptual framework). We may wish to discourage D by just having it as an "other" option, at most, and noting that they are not **ClipFlair-specific** or maybe not even **ClipFlair suited**.

The vertical axis specifies how the Activity can best be described in terms of language combinations.

(1) Intralingual. See definition above.

(2) Interlingual. See definition above.

(3) Multilingual, if the input (the clip) or the learner output (what we refer as TO) is in more than one language. See definition above.

2.6.1 Samples of Interactions between language combination and type of response

1A- Intralingual repeat: What someone said, in their words as closely as possible.

listen-to-write: dictation

watch-to-caption: intralingual captioning for FLL or hard-of-hearing

watch-to-revoice. Monolingual Revoicing.: intralingual audiodescription. KARAOKE (X-to-sing as a subtype of X-to-speak)

watch-to-speak: intralingual dubbing for FLL pronunciation practice

listen-to-speak: as in cassette "listen and repeat" drills.

1B- Intralingual rephrase: Put what you just read/heard/watched into your own words.

read-to-write. Summary, report, notes.

listen-to-write. Note-taking from a lecture or speech.

watch-to-AVwrite: Monolingual captions. Intralingual subtitles, conforming to strict norms of number of characters per line, etc. forcing rephrasing as almost only alternative. Picture helps decide how to rephrase, what is important and what to keep.

watch-to-AVspeak: Monolingual Revoicing, voiceover paraphrases.

1C- Intralingual react / new turn.

listen-to-speak: e.g. students answer teacher's questions orally. Telephone conversation.

watch-to-AVspeak. Monolingual Revoicing: Clip has “silenced” one character’s turns, so the learner must fill in that character’s turns according to what the other characters are saying and doing, or what is happening. Also: The ClipFlair demo video, the learner “reacts” to the silent video by free commentary.

2A- Interlingual repeat: Translate as close as possible to a literal or word-for-word (or clause-for-clause) translation.

read-to-write: traditional notion of translation.

listen-to-speak: traditional notion of oral translation, of words or short sentences.

watch-to-AVwrite: captioning vocabulary or short sentences separated by pauses.

Some instances of subtitling, either pedagogical or films with a low audio-verbal component at a relatively low speed, or when they somehow manage to render the vast majority of the spoken words in writing.

watch-to-AVspeak: some interlingual audiodescription.

watch-to-speak: like ‘listen-to-speak’ but with nonverbal clues (sounds or images)

2B- Interlingual rephrase.

read-to-write: Traditional “free” translation, communicative or pragmatic translation.

listen-to-speak: Simultaneous conference interpreting.

watch-to-AVwrite. Interlingual Captioning: e.g. mainstream subtitling for cinemas.

For ClipFlair we add speech bubbles, multimodal Windows, and non-professional instructions for subtitling (number of characters, layout, etc. is pedagogically motivated).

watch-to-Avspeak: Interlingual Revoicing.

2C- Interlingual react / new turn.

read-to-speak: flashcards to prompt the learner to (for example, provide L2 translation of an L1 word and then its opposite also in L2).

watch-to-AVwrite: Captions are used not to translate but for free commentary (possibly guided by the teacher/activity instructions)

watch-to-AVspeak: Revoicing is used for free-commentary.

3A- Multilingual repeat.

watch-to-speak. Like “interlingual watch-to-speak” but the clip is in more than one language.

Clip combines L1 and L2 and learner translates (literally) accordingly into the other language.

3B- Multilingual rephrase: Just as for 2B but the clip is in more than one language, or learner is allowed or encouraged to use more than one language.

3C- Multilingual react / new turn: Just as for 2C but the clip is in more than one language, or learner is allowed or encouraged to use more than one language.

If the learners (especially **I-learners** are shown how different combinations multiply the number of activities they can do, without further specific instructions, they can put them into practice without being told every time, which would shortcut having to read instructions for the activity every time, and then they could go straight to the materials and start doing 2B or 2C type activity, if the material were “rich” enough in the right departments.

The difference between a monolingual (case 1) activity for French learners of Arabic, and an interlingual one (involving translation from Arabic to French, case 2, or translation from French to Arabic, case 3) would be something like:

Case 1: intralingual

L: Language FROM: French. // Language TO: Arabic

S: Skill FROM: listen (AVlisten) to Arabic // Skill TO: write (AVwrite CAPTIONS) in Arabic

Case 1 means that the exercise in Arabic was initially designed with French learners in mind, or that if a learner knows French it will somehow help realise certain similarities or differences between these two languages, even if French is not explicitly present; the activity may or may not be useful for learners of Arabic from other languages.

Case 2: interlingual by translating (CAPTIONING) from Arabic into French to show listening comprehension

L: Language FROM: French. // Language TO. Arabic

S: Skill FROM: listen to Arabic // Skill TO: listen to Arabic (aural comprehension of vocab, or some aspect of grammar, or practice it)

Case 3: interlingual by translating into Arabic to show writing skills in Arabic

L: Language FROM: French. // Language TO. Arabic

S: Skill FROM: XXXXX // Skill TO: write (CAPTIONS) in Arabic (extend vocab, or aspect of grammar, or practice it).

2.7 Clip selection criteria

We understand that there is a symbiotic relationship between clips and activities. Clips should be good for the activities of revoicing and captioning (“flairability”). Regardless of how well-suited a clip is for the activity it originally came with, we also need to know its potential for other activities. This is even more crucial when it is a case of accepting offers of clips that come without any activity, just to fill the ClipFlair gallery and library. Taking all of this into account, here is the following proposal.

The two basic criteria for clips to be flaired are the following:

1. **Audiovisually “rich”**. 8 features are used as criteria below (a-h). Threshold scoring of acceptability for this criterion. 8 points. From 8 upward, the higher the better, obviously.
2. **Pedagogically reusable and/ or adaptable** for other activities, levels, and maybe even other L2 languages. In a sense, criterion 1 allows for a greater likelihood of criterion 2, i.e. criterion 1 is a factor of criterion 2.

Score criterion 2 on a scale of 0-5. Score 0 (zero) would mean impossible to use for any other context because of the nature of the clip (not for any other reasons, such as “privacy issues”, which will have to be debated elsewhere). Score 5 means “this clip can clearly be used in many different ways and for different types of learners because there are already other activities and/or languages associated to it, and people have suggested even more although they haven’t fully developed them”.

What do we mean by audiovisually rich? We have established a scoring system to quantify richness, as follows.

The first four criteria of audiovisual richness. According to the Audiovisual Components and Dynamics Diagram there are four factors which “score”:

- a. audioverbal richness;
- b. audiosemiotic (nonverbal) richness;
- c. visualverbal richness (words to be read onscreen, inserts, captions...);
- d. visualsemiotic richness (nonverbal image, pictures, iconic value, faces, visual context, etc).

Each one is scored on a scale from 0-3; i.e. max score is 3 for each item, 12 in total. Scoring 1 point means “not rich”, whereas scoring 0 is rather a feature of the clip than a negative evaluation (e.g. audio files score 0 for visual cells), scoring 2 and 3 is a positive or very positive evaluation. Clips should score at least 5-6 points.

The “pass” rate of 6 should be seen as an average. We understand that there may be clips scoring less because they are very rich (which justifies their presence) in one of the cells and they show great “reusability” (criterion 2) potential. Clips scoring less than 6, should be accompanied with a brief justification.

Other relevant scoring criteria. (All score 0-3)

- e. **Pace.** Is there “action”? Does the camera make a lot of movement and changes of shots and angles? Are there changes and variation in the weight and importance of AV components? (see Table 2).
- f. **Faces speaking.** Faces can be seen speaking. There is mouth movement and/ or the learner can see verbal interaction with paralinguistic elements and nonverbal (e.g. body language, distance between speakers, etc.).
- g. **Characters interacting and doing things.** People can be seen moving, and behaving in different ways, not linked to what they are saying (as would be the case of criterion f). For example, eating, running, swimming, dancing, walking, reacting to some stimulus, etc.
- h. **Narratively rich.** Big Bunny clip, for example, is verbally silent, e.g. there is nothing to translate. However, it seems to offer great potential for creative captioning and revoicing, because of its narrative quality.

These other relevant criteria also score a maximum of 12. Again, 6 is desirable. 7-12 scoring is required if the criteria in the AV Components and Dynamics Diagram (Table 2) scores less than 6.

	Audio	Visual
Verbal	<p>Speech (audioverbal richness)</p> <p>0-no words can be heard 1-not verbally rich or important 2-words are a quite varied or important 3-speech is varied and dynamic</p>	<p>Writing (visualverbal richness)</p> <p>0-no words can be read 1-not verbally rich or important 2-words are a quite varied or important 3-writing is varied and dynamic</p>
Non-verbal	<p>Music and special sound effects (audiosemiotic richness)</p> <p>0-no music or sound can be heard, or is not relevant. 1-sound not semiotically or culturally rich or important 2-sounds are a quite varied or important 3-sound is varied and dynamic, semiotically interesting and important</p>	<p>The picture, images (visualesemiotic richness)</p> <p>0-no picture can be seen, or is not relevant. 1-picture is not semiotically or culturally rich or important 2-images are a quite varied or important 3-picture is varied and dynamic, semiotically interesting and important</p>

Table 2 Audiovisual Components and Dynamics Diagram

2.7.1 Scoring Key for Audiovisual Components and Dynamics Diagram

0="not at all rich", "none of that". 1=poor, static. 2=a sufficient amount to make it an interesting focus of attention; 3="very rich", "plenty of variety in that department".

Audio files will score 0 for *Writing* and *Picture*.

Clips with stills (instead of moving pictures) will score 0/1 for *Picture* depending on the visual "richness", number and variety of the stills.

A "silent" movie with no language will score 0 for *Speech*, but we must allow for potential for semiotic narrative. The [Big Bunny clip](#), for example, is verbally silent, e.g. there is nothing to translate. However, it seems to offer great potential for creative captioning and revoicing. So, we have added this potential as a criterion.

2.8 Material Description Forms - Metadata

Material description forms are used to add metadata to all materials: activities and activity components: clips, images, maps, texts, caption files, audio files. These forms are key factors in the potential success of ClipFlair. A fully informative metadata set may allow the system to search for clips and activities that already exist (or Activity Types, as proposed above) and match new materials with existing activities. This would mean that people could upload materials without a professional knowledge of "Activities" and still "feed" the "ClipFlair Activities databank". This could be an important distinction between what a project like [Learning via Subtitling](#) was and what ClipFlair could become.

Full metadata sets also give opportunities for automization of a materials "warehouse" with a "sorting" system, whereby we could ask the system, "I enjoyed this activity very much, what other materials are available for the same (type of) activity?"; and vice-versa, "I enjoyed this clip. What other activities could I do with it?" But in this case, an ideal scenario would be that if the end-user is already familiar with captioning and revoicing options, then, they would just apply these options to the material being used. This is where the notion of "Activity Type" might come in handy. What the end-user can't do, unless we tag our materials fully and sensibly, is pull up "certain types of materials" suited to what they may want to do at a certain time. That may not be Activity-driven but simply Materials-tagged.

2.8.1 Clip Description Form

Clip description form

This is the description of every clip we have uploaded to the ClipFlair Gallery in the Social Network (<http://social.clipflair.net>)

* Required

Clip filename *

Choose the clip from the list below. You can watch the clip here: <http://gallery.clipflair.net/video>

Clip Title *

This is the title of the clip that will appear in the list in the Gallery. Please write a nice descriptive title!

Author/source *

Including link where clip was found (if downloaded)

Copyright *

For example: licenced as cc-by (c) copyright 2008, Blender Foundation / bigbuckbunny.org or "Educational exemption Berne Convention, art.9(2), TRIPS agreement, art.13. (applied to short clips under three minutes)"

Duration hh:mm:ss (hours:minutes:seconds) *

For example: 00:09:56

Audio language *

Choose the language mostly heard in the clip

- Arabic
- Basque
- Catalan
- Chinese
- English
- Estonian
- Greek
- Irish
- Japanese
- Polish
- Portuguese
- Russian

Captions language *

If there are burned-in captions in the clip what language are they mostly in?

- Arabic
- Basque
- Catalan
- Chinese
- English
- Estonian
- Greek
- Irish
- Japanese
- Polish
- Portuguese
- Russian
- Romanian
- Spanish
- Ukrainian
- No burned-in captions
- Other:

Age restricted *

Is it suitable for all ages?

 ▼**Fiction** ▼**Animation** ▼**Genre**

E.g. western, drama, science fiction, historical, comedy, etc.

Audiovisual richness *

Is the clip varied and dynamic? Answer YES or NO according to the following aspects:

	Yes	No
visual/ semiotic	<input type="radio"/>	<input type="radio"/>
lexis and grammar	<input type="radio"/>	<input type="radio"/>
narrative / plot / script	<input type="radio"/>	<input type="radio"/>
action / camera shots and angles	<input type="radio"/>	<input type="radio"/>
conversation(s), i.e. verbal-pragmatic	<input type="radio"/>	<input type="radio"/>
characters (number, portrayal, interaction)	<input type="radio"/>	<input type="radio"/>

Pedagogical adaptability *

2.8.2 Activity Description Form

Fields, marked with an asterisk (*), are required to fill in.

PART 1: ABOUT THE ACTIVITY

Title of activity (in L2): *Click here to enter text.

File name* *Please provide **file name** for this activity (Clipflair.zip):* Click here to enter text.

Author(s): * Click here to enter text.

Keywords: * *provide keywords related to this activity (in English and in L2):* Click here to enter text.

Aims / objectives of activity: Click here to enter text.

Estimated time to complete activity (in minutes): Click here to enter text.

PART 2: ABOUT LANGUAGE(S)

Language combination of the activity *Choose an item.

Activity for learners of: *Choose an item.

Activity suitable to speakers of: Choose an item.

Level(s): * *Select as many as appropriate.*other

- A1
- A2
- B1
- B2
- C1
- C2

PART 3: SKILLS

FROM: **Select as many as appropriate*

- Listening
- Reading
- Speaking
- Writing

TO: *Select as many as appropriate

- Listening
- Reading
- Speaking
- Writing

Specific AV Skills (please note: Clipflair is an audiovisual project and all activities must contain one or more of the following skills) *

- AV Listening (listening to words in combination with nonverbal AV elements, sound or picture)
- AV Reading (reading words written on the screen, such as captions) to develop visual-verbal literacy
- Picture-literacy / Picture-reading (i.e. AV comprehension of nonverbal film images) to develop nonverbal visual literacy
- AV Watching (i.e. simultaneous combined 1, 2 and 3) to develop fully integrated AV literacy skills
- AV Speaking (i.e. REVOICING) to develop AV verbal literacy
- AV Writing (i.e. CAPTIONING) to develop visual verbal literacy

PART 4: RESPONSES AND AUDIOVISUAL TASKS

Responses: intralingual or interlingual combinations possible for each task or type of response *

- Repeat (intralingual or interlingual repetition, synonym/paraphrase, e.g. literal translation)
- Rephrase (express the same idea in a different way, reword or adapt)
- React (a new contribution or new content expressed by learner)

Tasks: Revoicing *Select as many as appropriate.*

- Audio Description
- Dubbing
- Free Commentary

- Karaoke
- Voiceover

Tasks: Captioning *Select as many as appropriate.*

- Intertitles
- Multimodal Writing (add text outside audiovisual clip: commentary, description etc)
- Speech bubbles
- Subtitles

PART 5: ABOUT LEARNERS

Type of Learner: **Select as many as appropriate.*

- Teacher dependent
- Guided
- Independent

Age group: **Select as many as appropriate.*

- all ages
- < 13 years old
- 13 - 18 years old
- 18 - 35 years old
- > 35 years old

PART 6: ABOUT FEEDBACK

Indicate mode of feedback to learner. *For example: computer generated, sample answers, face-to-face, social network, etc.*

Click here to enter text.

2.9 Definition of ClipFlair Activity in the larger context of pedagogical actions

An **activity** is any part of a session/lesson/unit that can be described in terms of what is done, where, when, how, what with, by whom, and for what purpose.

If we see a syllabus as a puzzle, units are the large pieces, lessons fit into units, activities are the smaller pieces that fit into lessons and units. But for ClipFlair, these pieces of a puzzle ideally fit more or less into other puzzles as well. Activities and sessions are also much more concrete than more abstract lessons and units, because they take up time, they use a certain space (in ClipFlair that is the Studio) and require some sort of interaction among people and often, too, some kind materials or resources.

We can define an activity as the minimum unit of pedagogical intervention, in the following sense: an Activity (a “simple” activity) is a didactic action that meets certain criteria to conform of a unit of “action”, i.e. it has a very specific objective (often within a Didactic Unit) with a very specific estimate of time, and who does what and how. It is the smallest unit into which a lesson or Unit can be broken down into.

2.9.1 Simple vs complex activities

We propose a “**complex**” **activity** as a (logical or necessary) grouping or sequencing of two or several “simple” activities.

“**Simple**” **activities** may only make sense in the context of a “complex” activity; whereas other “simple” activities may function perfectly well independently. In some courses, an activity may have a time restriction. In ClipFlair there does not seem to be any reason why we should limit the time it takes a learner to fulfil an activity. The limitation for ClipFlair is that an activity is better suited to ClipFlair if it has ONE main thing (activity) to do with ONE clip, and this ONE thing is some form of revoicing or captioning. There is no limitation; however, as to how many different activities can be designed around the same clip. Nor is there any limitation as to how many clips can be “applied” to the same activity. However, in this case it is preferable to change one or two parameters of the activity to adjust it to the new clip, and call it a different activity. The time limitation of a clip for ClipFlair activities is between 1 minute and 5 minutes, allowing for justified exceptions.

Also, it must be noted that ClipFlair can enable sequencing of activities to produce “complex” activities. Accordingly, “complex” activities can eventually build up into Didactic Units, etc.

Activities can be multiplied by thinking of “variations on a theme”, alternatives starting from a core activity, especially if it is thought for Teacher-driven students, initially, and especially if it based on a very “audiovisually rich” clip.

3 General guidelines for activity authors

- Think of how an activity designed for a teacher to use in class can be slightly (or substantially) changed to fit the needs of Independent learners.
- If the activity is an instance of revoicing, think of “mirror” activity for captioning.
- If the clip is linguistically challenging and of language, think of how alternative activities can be produced for different language levels, by focusing more on the easy words or the difficult ones, etc.
- Think of alternative activities, depending on whether the sound is turned off or left on
- Think of activities which are not grammar-based, but have more to do with guided composition, script-writing, narrative creating, free composition, etc.
- Think of variations on the repeat- rephrase- react model
- Some activities can actually be assessment activities, i.e. tests, as in “test your Estonian”, or “test your Greek”.

The main aim of ClipFlair is not to produce a full-fledged course in any language. Given that Didactic Units (as defined below) build up into courses, then such Units are not to be highlighted within ClipFlair, either. Nor is the notion of syllabus. A partner within the ClipFlair project may choose to produce a large number of sequenced activities so that they can add up to complete units and with enough units to constitute a whole course. It must be pointed out, though, that the object is more in the area of designing and describing activities and clips that are “recyclable”, and multifunctional. So, to show how they fit into the larger context of a unit and ultimately a course, is a good feature of any activity, but it also true that we must keep alert to cater for “independent” learners, who may be interested in using certain activities without going through a whole course; plus the fact that not all partners will be producing whole courses.

Our primary target is to think of activities that work independently from a course, meaning by that they can be used in many different courses depending on the teacher's needs or the learner's profile. They are activities that constitute a library, and can be used as a library. One goes there looking for something to supplement their regular course with, or to spend some time there, or just to browse one or two things, and whet their appetite for more.

3.1 What constitutes an ideal ClipFlair Activity

If an ideal activity has certain features in large quantities, then a non-ideal activity has fewer of those features and to a weaker degree. In other words, we can provide ideal or non-ideal samples, for the purpose of clarification. What follows is a rough line of criteria:

An ideal ClipFlair activity would have:

- (1) An ideal clip
 - 1a. is audiovisually "rich"
 - 1b. is pedagogically multifunctional and recyclable
- (2) An ideal activity is fun. Of course, FUN is not the only value. So, what we probably mean is ENGAGING (makes you laugh, cry, think, talk, remember, associate, feel, etc.).
- (3) The ideas in the activity are mostly or partly recyclable for other clips. The activity contains a didactic proposal that can be adapted to other learner-profiles, languages, clips, levels, or for I-learners.
- (4) The instructions in the activity are user-friendly and clear and straightforward. The language used in the instructions component is simple and repeated (where possible), over many activities, so that a learner can get used to it, and not have to become familiar with an activity's specific jargon every time anew.
- (5) The activity can be sequenced with others or totally independent. An activity is particularly ideal (if it sequential) if it can also function independently.
- (6) The activity is focused on the clip, and requires the learner to watch and do things with the clip more than anything else.

- (7) The activity clearly falls within the scope of (a) repeat, (b) rephrase; or (c) react and (a), (b) or (c) can be done by revoicing or captioning of some sort.
- (8) An ideal activity inspires other similar activities than can be generated by simply changing a few parameters of the original proposal. The common ground for all such closely related activities could be called a "meta-activity". In other words ... (see 9)
- (9) An ideal activity is a meta-activity or leads directly to the creation of one.
- (10) An ideal activity works on integrated skills and audiovisual literacy and semiotics. It requires the learner to think of or work with issues of narrative, discourse, speech acts, communication events, etc.
- (11) An ideal activity is learner-centered and can be accessed and used by I-learners in the afterlife of the Project.

A non-ideal (but acceptable activity) is lacking in many of these features. **Non-ideal activities** are in certain cases acceptable, and may be well suited to ClipFlair.

An example of a perfectly acceptable non-ideal activity is: an activity that is good for only one language, only one level, only one type of learner, only one clip, i.e. it is very much a once-in-a-life time, unique exercise, which does not allow the learner the option to think, "Ah! I would now like to do this with other clips!"

3.2 Distinguishing between “non-ideal” activities and “not suitable”

An activity is not really suitable (though possibly still acceptable if heavily justified):

Clipflair is based on the notion of having fun while revoicing or captioning audiovisual clips.

So an activity is not really suited to ClipFlair, even though the software can technically hold it, if it is seriously lacking in one or more of the following areas:

- A. revoicing not included, captioning not included
- B. fun or otherwise engaging not included,
- C. audiovisual (moving pictures with some sound) not included.

D. No aspect of repeat-rephrase-react included (see examples)

3.2.1 Examples of activities that are not suited to ClipFlair

- Do a crossword puzzle
- Have a discussion with your friend.
- Write an essay about your summer holiday.
- Read a passage of written text and answer some questions.

An activity is not well suited to ClipFlair if the beta version of the software cannot "hold" it, or if the activity would require important changes to the software, or if the activity simply does not adapt to optimal presentational possibilities of the software.

4 Pedagogical Approaches And Suppositions

In this section some pedagogy and language learning principles are presented as guidance for the development of activities and the platform design. Before the platform was designed, some preliminary requirements were agreed:

- Learners and teachers would be able to use the web platform to create, upload and access the revoicing and captioning activities.
- The platform would support social networking and Web 2.0 features (forums, groups, tags) in order to increase social interaction of learners.
- The design would be based upon sound pedagogy and language learning theories, as well as educational software design principles.

The importance of applying pedagogy and design principles in developing a learning platform has been defended by many authors since the introduction of CALL (Computer Aided Language Learning) technologies in class (Liu et al. 2002, Chapelle, 1990, 1994, 1997). Nowadays CALL applications' usefulness and soundness for learning is broadly accepted and learning software is designed taking into account pedagogy principles. Technology serves pedagogy, and not the other way round. During the project, the platform is being designed, tested and evaluated by project partners to ensure its usefulness for language learning prior to its dissemination.

4.1 Factors involved in the learning process

Effective learning is the result of the successful combination of many factors, interrelated and mutually influenced. The learning platform will have to take them all into account. What follows is a brief introduction to each factor and they will be further developed in next section.

4.1.1 The learners

Nowadays the learners are at the centre of the learning process. The learners understood as complete individuals, not only language learners. Everything related to the learners as a person affects somehow their learning progress: their feelings and personality, gender, motivation, culture, social abilities, anxiety for language learning, teacher-learner relationship, mastering of technology etc. Each learner is a different

person with their own characteristics and circumstances. Moreover, each learner has different learning strategies. As Graham states, “understanding *how* their students are learning is as important as being aware of *what* they are learning” as she believes that “many of the difficulties experienced by students can be mitigated by more explicit teaching of the effective use of learning strategies (...) [although] learning strategies are not always implemented in the most appropriate manner. (Graham 1997). The platform takes into account the diversity of existing learning strategies.

4.1.2 The teacher

Obviously, personality, motivation, teaching style, learner-teacher relationship, culture, etc. are variables which affect the teaching process. By using learning platforms teachers may adopt the role of facilitators (following a social constructivist approach) rather than the role of traditional teachers, but the success of the experience will depend not only on the teaching approach but on the teacher’s technical proficiency. Schwartz states that “teachers need to be trained in the appropriate use of the technology so they may better guide their students to achieve maximum results.” Schwartz (1995: 534). Platform design takes into account different proficiency levels of expertise in teachers and must be not only “learner-friendly” but also “teacher-friendly”. The possibility to explore new teaching possibilities and to revitalize their teaching curriculum will motivate teachers to use the learning platform. Teaching strategies useful for learning platforms are further analysed.

4.1.3 The learning context

A learning process is determined also by its learning context. In **ClipFlair**, the learning context is the web platform. From a learning point of view, the context has to allow for a clear documentary section where materials and necessary information to carry out the tasks must be provided. Moreover, the context has to cater for a communication section where teachers and learners communicate for information, tutoring, feedback, planning and assessment.

4.1.4 The teaching approach

In foreign language learning, teachers aim at developing practice for the traditional four skills (writing, speaking, listening and reading). In **ClipFlair**, audiovisual skills will be developed and this will require new teaching approaches, as will be presented and developed below.

The teaching approach determines the way the pedagogical activities will be further developed. Although the ClipFlair platform is a technology-mediated tool, the project does not depend on such a sophisticated technology-based approach that the objective is for learners to use highly sophisticated learning applications. On the contrary, ClipFlair follows a learner-friendly approach where technology is an instrument for presenting a learning objective.

In next section each of the above-mentioned factors will be discussed in detail in order to identify the most relevant pedagogical features to be taken into account for the development of activities and the design of the platform.

4.2 Useful Pedagogical approaches for ClipFlair

Following there are some pedagogical approaches taken from mainstream research in learning, language learning and computer- or technology-mediated learning on the above mentioned factors involved in **ClipFlair's** learning process.

4.3 On ClipFlair's learner

4.3.1 Learning is active

ClipFlair project focuses on highly active skills such as writing (captioning) and speaking (revoicing), despite the fact that it will be possible to use the platform also for reading (subtitles) and listening (dialogues). In this platform learners will play an active role and they will have to be responsible for their learning in front of the computer. Learners will learn by doing. Different levels of learner involvement are allowed.

In **ClipFlair**, the learners' level of activity may vary depending on the proposed activity. The learner level of participation and effort may vary as well. For instance, in an activity continuum, learners may go from the minimum level of activity (reading subtitles on the screen) to the maximum level of activity (revoicing a clip in a foreign language without the original source). Other activities in the middle of the continuum might be listening to the audio clip and captioning the clips. The continuum may be represented graphically:

4.3.2 Learning is a unique and individual process

Besides learner's academic needs related to language learning, learners' affective and emotional features (motivation, anxiety, etc.) have to be also considered in the design of the activities and the platform. Learners are unique, individual and complex, as said by social constructivists: "social constructivism does not only acknowledge the uniqueness and complexity of the learner, but actually encourages, utilizes and rewards it as an integral part of the learning process" (Wertsch 1997). For this reason **ClipFlair** has a functional and aesthetic design allowing different levels of student involvement, from closed exercises for beginners to the freedom to create learning activities for advanced students. This supposition also embraces Vygotsky's ideas. When language learners are exposed to stimulus above their level of understanding, they do not learn. On the contrary, when they are exposed to too easy materials, they do not learn either. According to Vygotsky's, learning is produced in the Zone of Proximal Development or ZPD, which is a zone where the learner recognizes some elements and new ones can be connected to known ones (Vygotsky (1978, p. 86). A platform which may allow the simultaneous exposure to reading, writing, listening and speaking may help learners to fill the knowledge gap. The guidance of teachers is essential in this platform for the learning to be effective. Teachers will choose materials suitable for the ZPD zone, materials not too easy or too difficult. Learners are not left alone in the Internet or watching long films they do not understand, but they are guided carefully towards the learning aims.

ClipFlair platform will be used with multimedia material, which has been proven to be motivating and engaging for learners. Multimedia material may include images, animations, music, talks, video clips, etc. This diversity of materials allows addressing to different learner's personalities. However, learners do have different levels of language proficiency and multimedia may not be equally effective for all levels. Teachers will have to provide suitable activities for different language levels and the web platform will allow for activities for different language levels.

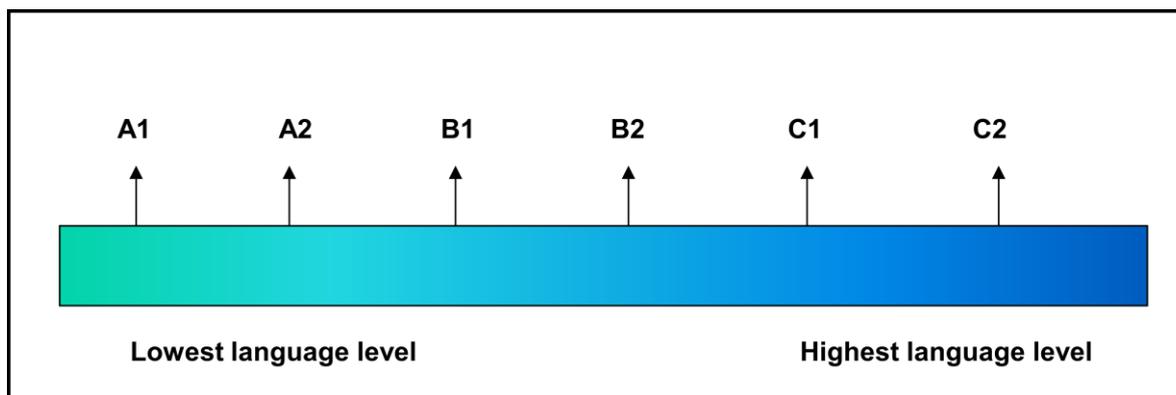


Figure 1. Language levels for ClipFlair learners according to CEFR

Moreover, it could be stated that inside each level there can be seen the same continuum above, so even inside A1 you can have Min-Max activity.

4.3.3 Learning is a social process

First Computer Aided Language Learning applications were mainly for individual use, but current learning platforms focus on social interaction as a means for learning improvement and allow for collaborative learning. Learners and teachers work together in class and also in the learning platform. The ClipFlair platform may include collaboration tools such as forums, wikis and social media, blogging, instant messaging and e-mail. This supposition is made following social constructivist approaches suggesting that knowledge is first construed in a social context and then appropriated by individuals (Bruning et al., 1999; Eggen & Kauchak, 2004).

As seen in the following figure, ClipFlair allows for a wide variety of forms for social involvement for learners.

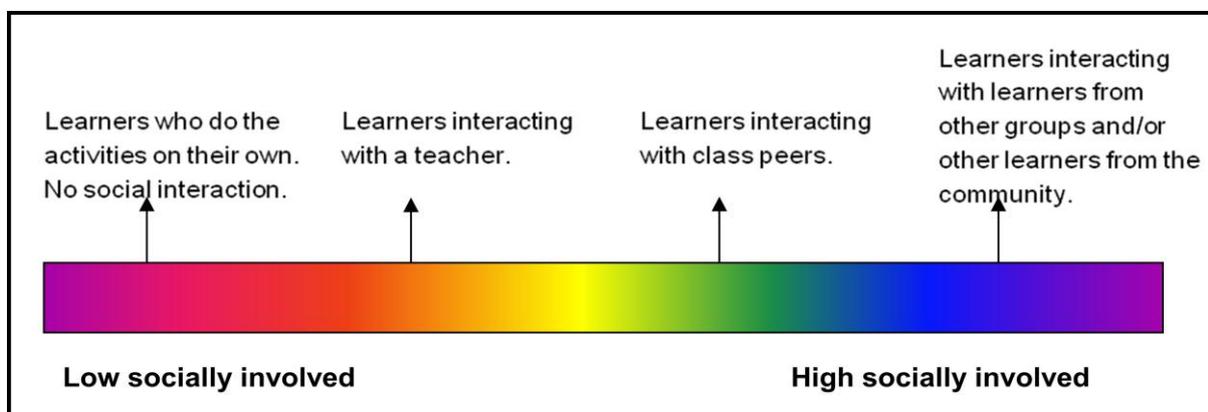


Figure 2. Social involvement level for ClipFlair's learners.

4.3.4 Learners learn at different paces

One of the criticisms made to the use of computers in the language class is that they provide too many data which overwhelm the learners. Another is that computers make learners to follow strict working steps. In order to enable learners to control the pace of learning, they have to be able to do the activities at their own pace, repeat activities if they want to and choose their own method of learning. When learners learn at their own pace, they are able to make meaning from what they are learning.

ClipFlair allows learners to follow instructions and repeat videos as many times as they need in order to complete the activity. Teachers can provide approximate duration for an activity but learners can do the activity at their own pace.

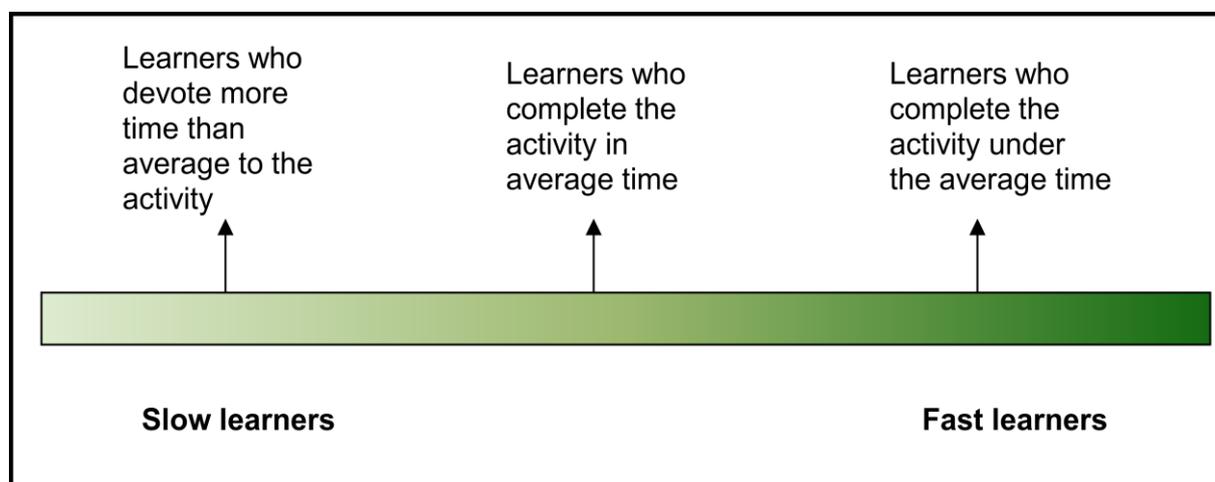


Figure 3. ClipFlair's learners classified according to different learning pace.

One reason for different learning pace is that learners have different learning styles and learning strategies. Graham (1997) defined learning strategies as “the thoughts and behaviours 'students use to comprehend, store, and remember new information and skills’”. Anderson (2002) differentiates between cognitive strategies such as analysing, reasoning, transferring information, taking notes and summarizing, planning one’s study, etc. and metacognitive strategies such as organizing, evaluating and planning their learning. Taking into account the above-mentioned strategies, it would be interesting to include in the platform different cognitive learning strategies and allowing the learner to choose their own. Moreover, some kind of metacognitive features would be desirable, as Graham advocates for the need to “encourage greater reflection among students about their own learning behaviour, in

order to promote learning that is truly self-directed and hence more fulfilling.” (Graham 1997).

4.3.5 There is a shift towards independent learning

Autonomous learning is one step beyond active learning and learner-centred approaches. It is related to the capacity of the learners to be able to learn to learn, and learn on their own from given guidelines. Web platform is being designed with clear navigation categories, site map and help in order to give the learners the chance to use it on their own without the help of a teacher. However, independent learning does not mean isolated learning. Social interaction is also regarded as essential for effective learning, as previously presented.

4.4 On ClipFlair’s teacher

Regarding pedagogical suppositions related to the role of teachers in ClipFlair, it must be said that ClipFlair aims at allowing for a wide spectrum of forms of intervention and involvement from teachers, depending on learning aims and objectives established by each teacher. Each participating teacher will be able to choose a desired point of involvement in a continuum of minimum to maximum teacher involvement. Among others, ClipFlair will allow for different levels of teacher intervention:

4.4.1 Teachers providing sporadic activities

Teachers may contribute to ClipFlair’s database with open activities on any given subject. Independent learners could do the activities to improve their foreign language skills. Activities will be tagged in ClipFlair with keywords by teachers so that learners can find easily activities they are interested in. In this case, teacher’s involvement is limited to the preparation and delivery of the activity in ClipFlair and there would not be contact with students. Teachers’ involvement is minimum and student’s experience, anecdotic.

4.4.2 Teachers providing complementary activities in a regular language course

Teachers using ClipFlair as an additional resource to their existing resources may prepare complementary activities to their own regular language courses and ask the learners to do them at home. In this case, the teacher not only would deliver the

activity but also could assess it and provide feedback to the learners. As ClipFlair provides open access to resources, learners can connect from home.

4.4.3 Teachers providing ClipFlair activities in class

ClipFlair activities can be done also in regular foreign language classes, as a part of the lesson plan with task-based activities prepared by the teacher. Learners using computer-assisted language learning software feel more confident when activities are task-based and clearly described. Van den Branden (2009) explains how during the past twenty years there has been a steady increase in the number of Second Language Acquisition studies in which tasks are the organizing unit of learning activity (e.g. Bygate, Skehan, and Swain 2001; Ellis 2003; Van den Branden, Bygate, and Norris 2009). Even though materials online may be clearly described, the teacher may also provide explanations, instruction and feedback in class.

4.4.4 Teachers presenting complementary activities in a CLIL context

One step beyond task-based activities is CLIL, which stands for “Content & Language Integrated Learning”, i. e., learning a language while learning a content subject. ClipFlair is especially suitable for this learning methodology as the audiovisual materials may be content to be learned and the learners could use ClipFlair to caption notes and information on the subject. For instance, in an Engineering class on a motor mechanics, a teacher may ask the learners to caption the mechanical terminology appearing in a video on the motor. The learners would learn about the motor itself together with the terminology in a foreign language.

4.4.5 Teachers presenting full online language courses

Teachers delivering fully online courses may use ClipFlair to provide a whole course on any language subject to a specific group of learners. ClipFlair platform is ready to include any feature a teacher would need to provide a fully online course.

Find below a figure with the continuum on teacher’s roles in ClipFlair.

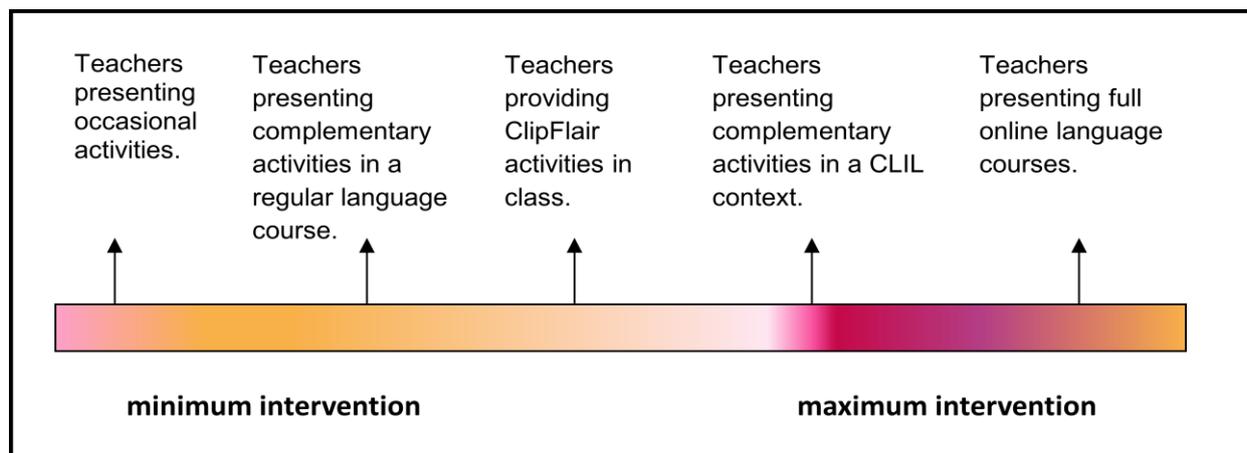


Figure 4. Teacher's role in ClipFlair from minimum to maximum intervention.

4.5 On ClipFlair's learning context

In ClipFlair, learning is shaped in a web platform featuring generally accepted sections needed for online learning:

4.5.1 Sections for activity work

Learners need easy access to necessary information to accomplish the learning activities. They need easy access to resources available. This means that the import, use and export of multimedia materials needed for the captioning and revoicing activities have to be easy. Moreover, it is not enough to provide easy access to materials but also to provide an engaging and attractive work space. As Yang (1996) suggested "computer assisted instruction (CAI) can readily provide a multisensory discovery-based learning environment". In ClipFlair, learners will be able to explore and develop their foreign language skills via captioning and revoicing of audiovisual materials in a very engaging environment.

4.5.2 Sections for instructions

Computer platforms need a clear space designed for teachers to present tasks, rules, guidelines, assessment criteria and deadlines to learners. In order to understand the aims and details of the task, learners need clear instructions and guidance.

4.5.3 Sections for social interaction

The inclusion of Web 2.0 features such as forum, blogs and wikis in the platform will allow for the psychodynamic setting to be represented. Social interaction and

feedback will help learners to be more motivated and focused on the task. The possibility of discussing the development of the task between group members and the teacher improves the learning process.

Despite there are CALL applications where communication is only established between the learner and the computer, learning is more productive when it is three-way collaboration between the learner, the classmates and teacher. Learners appreciate to communicate with classmates and the teacher during the learning session. Communication tools such as e-mail, forum and chat could be included in the platform to favour communication between users.

Tutoring is also about communication, but it implies a deeper level of communication. Tutoring is about orientation, coaching and motivation. It involves understanding the real learning needs of learners and encourage them to overcome learning challenges. The same tools suggested for communication function (e-mail, forum and chat) could be used also for tutoring.

4.5.4 Sections for assessment

It is important to give learners the possibility to play an active role on the control over their learning process, whether it is a planning tool, a self-assessment tool or any other tool which allows learners to think about their learning process and to find ways to improve it. Regulating function has to do with the evaluation of learning practices. For instance, this can be done through questionnaires, tests or a blog. It is important that the learners assume responsibility for their learning process and evaluate it, so it might be positive to include regulating features in the application not only used by teachers but also for learners. Graham (1997) encouraged a “reflection among learners about their own learning behaviour, in order to promote learning that is truly self-directed and hence more fulfilling”. In ClipFlair there is space for assessment too.

4.6 ClipFlair’s teaching approach

The main pedagogical supposition regarding the teaching approaches in our project may be obvious: **ClipFlair** must be useful for learning foreign languages. Taking into account that the techniques used to attain this goal are captioning, revoicing, translation, etc., our main interest is to design a platform that is *really* suitable for learning foreign languages and not a platform useful for revoicing, captioning or even translating audiovisual material. In this sense, focusing on this pedagogical principle

and objective in every step of the project will help us to take decisions regarding the features of the web platform. By no means **ClipFlair** partners will distract from the main aim. For this reason, the elaboration of a lesson plan for activities where the teachers specify learning aims and learning competences is of utmost importance in the project.

Once the main pedagogical principle is clear, the implementation can be discussed. For instance, Beale and Sharples (2002) in a report for the BECTA (formerly known as the British Educational Communications and Technology Agency) present an interesting figure on teaching and learning dimensions in terms of oppositions that are useful for our project:

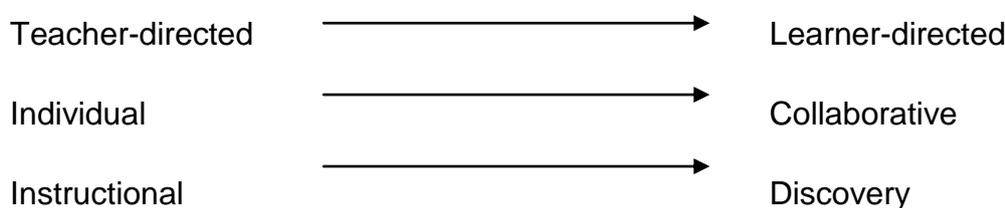


Figure 5. Dimensions of teaching and learning.

In this report the different dimensions are described as follows:

Teacher directed: the software is designed to be used in a classroom under the control of a teacher.

Learner directed: the software is designed to be used without direct teacher supervision.

Individual: the software is intended for a single learner working alone.

Collaborative: the software is designed to support pairs or groups of learners.

Instructional: the software provides direct teaching of a piece of knowledge or skill.

Discovery: the software is designed for learners to explore concepts, discover knowledge or practise skills." Beale and Sharples (2002)

On the left side of figure 1, dimensions are related to Piaget's constructivist and socioconstructivist approaches. Learning platforms have a great potential for favouring constructivist conditions and generate learner-directed, collaborative and discovery conditions. In a constructivist environment, the knowledge is not

transferred from the teacher, but the learners “construct” it from their existing conceptual framework and knowledge.

Stepp-Greany (2002) combines the constructivist approach with the whole language philosophy to describe a Computer-aided language learning environment. This combination of approaches can be useful for our project, as “the whole language philosophy incorporates constructivism theory and proposes that, by experiencing whole written or oral discourse in meaningful units, learners learn to analyze the parts and construct new knowledge by reordering or synthesizing relationships between the parts. Language acquisition is, therefore, an active process in which the learner focuses on cues and meaning and makes intelligent guesses. (...) [The whole language philosophy also emphasizes that comprehending, speaking, reading, and writing skills are interrelated, reinforcing each other in complex ways.” This is particularly true for learners working with video clips. Captioning and revoicing activities will develop the above-mentioned skills in different ways for every learner.

On the right side of figure 6, dimensions are more related to the interactionist second language theory (Hegelheimer & Chapelle, 2000). The main three hypotheses of this theory are the following. First, “interactionist theory claims that linguistic input, such as that received through CALL materials, needs to become *intake* in order to be acquired by the learner. Intake refers to input that the learner has comprehended both semantically and syntactically. (...) Second, input is more likely to become intake if it is noticed (...), and that intake is what learners consciously notice.(...) Third, learners are most likely to notice linguistic form during interaction”, being the computer the one which interacts with the learners. In this model, activities are instructional and teaching is highly controlled by teachers though detailed planned CALL activities.

The ClipFlair software is designed in a way which allows different combinations of the above so that the teachers could choose depending on the learning needs. The spectrum of teaching strategies to be used in ClipFlair is varied and wide.

One of the longest lists of language teaching strategies has been compiled by Kelly Jo Rowan and Kelsey Rowan and it is available at: <http://www.beesburg.com/edtools/glossary.html>. There are more than a hundred different language teaching strategies (also called by them “instructional strategies”). Following there is a general list of teaching ideas mainly taken from the above

mentioned list and adapted especially for developing captioning and revoicing activities. Fully developed activities for ClipFlair will be described in another report.

4.7 Ideas for activities classified according to ClipFlair terminology

4.7.1 Watch-to- AVspeak (i.e. Revoicing).

(a) AV more or less **verbatim** (intra- or inter-lingual repeat).

Examples:

Intralingual Recitation

Learners recite a famous poem and record it over an evocative clip.

Weather forecast

Learners revoice a weather forecast clip.

(b) AV **gist** (rephrase).

Examples:

Cooking

Students revoice a TV cookery show. Intralingual L2, or interlingual L2-L1 or L1-L2

Directed Intralingual Paraphrasing

Students are asked to explain in plain words (in their own words) a speech given by an expert, a doctor, etc.

(c) AV **react**: Intralingual free commentary

Examples:

Questions

The teacher asks questions at specific times of the clip for the learner to think about the clip. Later the learner can answer the prompts in a revoicing exercise, for instance.

Autobiographies

Students talk about their own life stories with a clip with images from their own lives.

Biographies

Students prepare a clip with pictures on a famous person's biography and then record it on a clip on that famous person.

Compositions

Learners prepare a composition based on a clip and later revoice it in the platform.

Fashion

Broadcast a fashion clip. Learners describe how models are dressed.

Holidays

Students choose a clip with images from the place they were on holidays and revoice the clip.

Sightseeing

Students prepare before the class the text for a sightseeing clip and revoice it later in ClipFlair.

What do you see?

Students describe what they see in a clip.

Story telling

Learners invent a story on the clip and record it over the clip.

Dramatizing

Students revoice a clip as if they were the person appearing in the clip.

Sports

Students broadcast a sports event.

The talk

The clip shows a talk by an expert and the learners prepare and revoice the talk as if they were the expert.

Animals

Students talk about animal behaviour, based on a wildlife clip.

Quizz / questions

Questions are inserted at certain points in the clip for the learner to think about the clip. Later the learner can answer these questions.

Comparing

Students compare characters in a clip (how they dress, look, etc.)

Students compare objects, concepts, etc.

Current Events

Students discuss recent news (football, politics, etc.)

Defining

Students are asked to define a concept appearing in the clip. The clip may be on abstract concepts such as peace, war, negotiation, etc.

Descriptions

Students are asked to describe what they are watching in the clip (some furniture, a landscape, etc.)

4.7.2 Watch-to- AVwrite (i.e. Captioning).

(a) AV **verbatim**: intralingual subtitles (as for FLL); onscreen transcription.

Examples:

Context Clues

Before watching the clip, the teacher gives the learners a multiple test with new vocabulary. Then the learners watch the clip and they have to write the new vocabulary when they hear it in the clip, and do the test again to check whether they deduced the meaning from the context shown in the clip.

Gaps

The teacher includes the subtitles of a clip with some blanks that the learners have to fill in (missing words, numbers, proper names, etc.).

Key Word

Learners are asked to find and write keywords from the clip (keywords of they are listening to or keywords of what they are watching).

Songs

Learners write the lyrics of the clip song.

(b) AV **gist**: more or less gist;

Example:

Directed Paraphrasing

Students are asked to summarize or rewrite what is being said in the clip for a specific audience (non experts, younger audience, etc.)

(c) AV **react**: free commentary subtitles (or other forms of “writing on the screen”).

Examples:

Poem

Given a clip with images from nature or landscapes, learners create a poem inspired by the images.

Biopoems

Poems written by learners about images of a clip. They are useful to summarize learner knowledge of a clip topic.

Daily News

In a news clip, the learners write the heading of the news.

Free writing

Learners describe freely the clip they are given.

Product advertising

Students write advertising sentences for the clip.

Short story

Learners create a short story in subtitles from the clip.

Recipes

Learners write how to cook a recipe from a cooking clip.

Silent movies

Learners write the imaginary dialogues for a clip from a silent movie.

Letter Writing

On a clip with images from a famous place, learners prepare a letter to a friend explaining that they are visiting this famous place. Afterwards, learners record the letter over the clip.

Karaoke

Learners sing and record the song over the videoclip of the song.

(d) not-AV **react**: not AV-writing, i.e. “normal” writing (e.g. dialogue transcript, or FLL “writing skill” exercises on paper or equivalent).

Capsule Vocabulary

Teaching strategy used to explore vocabulary for a specific domain. Students write words that they identify in the clip.

Note-Taking

Students take notes from the clip.

One Sentence Summary

Students are asked to write a single summary sentence that answers the "who, what, where, when, why, how" questions about the clip.

Questions

The teacher inserts questions at specific times of the clip for the learner to think about the clip. Later the student can answer the questions in a revoicing exercise, for instance.

4.7.3 Read or Listen-to- AVproduce

film (AV) version of book, or script to AV text // song-to-videoclip

(a) AV **verbatim**: AV version of a written poem or play. // song-to-videoclip

(b) AV **gist**: close version of a short story or novel (John Ford's *The Dead*, *Harry Potter* series), or an audiovisual Math "lesson" or demonstration;

(c) AV **react**: free commentary subtitles (or other forms of "writing on the screen").

D. Watch-to- AVproduce

(a) **verbatim** (more or less), film remake; cultural AV adaptation

(b) **gist** (freer version than "strict" remake);

(c) **react** ("new" AV as a "reaction" to AV-watch), satire, parody; video pen-pals.

Examples:

Publish

Learners are encouraged to publish their captioning exercises on Youtube, for example.

Anecdotes

Learners record an anecdote from their life with an evocative clip (not real images from the anecdote, of course).

Clip/Film Ends

Students invent and record the end of a clip.

5 Use Case Scenarios

Partners provided the following use case scenarios which are used to outline the web platform specifications and technical requirements.

ICL, Scenario 1

Clip: Interview or conversation between two people in L2 on a topic discussed in class or on any relevant topic to practise a specific grammatical aspect (e.g. use of different past tenses in Spanish).

AVT mode used: revoicing

- 1) Students watch a short clip (5 mins) featuring an interview between two people. The utterances of the interviewee have been muted so students can only hear the interviewer's questions. At this stage, the focus should be on listening comprehension.
- 2) Students prepare answers to the questions asked by the interviewer. They should type the answers on the space provided on screen (writing skills).
- 3) Once written down, they will read them aloud and record them after each question is uttered by the interviewer (speaking skills) (the program should provide as many spaces to enter text and opportunities to record these as needed; i.e. if the interviewer asks 4 questions, there should be space to enter and record 4 answers).
- 4) Students will save the final version including both the interviewer's questions and their recorded answers so that they can 1) exchange them with a peer to compare answers and find out whether they can understand the conversation recorded by another student; 2) send them to the tutor to receive feedback.
- 5) In order to get immediate feedback students can watch the original clip (complete) in L2 containing both the interviewer and interviewee's utterances with subtitles in L1.

ICL, Scenario 2

Clip: Scientific documentary in native language (e.g. English).

Type of activity: fill in the gaps

1) Students watch an extract from a scientific documentary related to/dealing with a topic discussed in class. The clip is in their native language but there are subtitles provided in the L2. However, the subtitles are incomplete: vocabulary related to the subject field is missing and needs to be inserted by students (fill in the gaps exercise).

2) The file provided thus includes a template with all the subtitles and students will only need to fill in the gaps. To make it easier, instead of gaps, the number of characters to be used could be displayed by using asterisks. For instance: The *** (sausage tree) is one of the most common along the Luangwa river.

3) To get feedback, students could watch the clip with the complete subtitles."

ICL, Scenario 3a

Clip: Interview or documentary (scientific topic – Científicos de Frontera, part of an Informe Semanal documentary) in L2 with subtitles in L2. This video will be divided in 3 parts to allow for progression of tasks.

Type of activity: information gap, listening (bottom-up), spot the mistake & correct.

1) Students watch an excerpt of an interview or documentary on a certain topic. This will contain subtitles with gaps (as above).

2) There is a box with relevant scientific / technical vocabulary (this will include a range of options with similar sounds and extra words which will not be required)

3) The student drags & drops the relevant word from the box to insert it in the relevant subtitling line.

4) Feedback can be given when student watches video again & his "words" appear in green when correct and red when incorrect.

5) Automatic scoring: 4 out of 6 words were correct."

ICL, Scenario 3b

This can be a follow up from the above exercise to practice the vocabulary they have been working with: - students listen to the continuation of the interview or video (in original L2)- whole subtitles in L2 are offered but with erroneous words- students

correct the erroneous terms, replacing them with their own word.- During feedback, any missed words can be highlighted in red

ICL, Scenario 3c

In higher levels, there can be a follow up where students continue watching the next part of the video in L2 also with subtitles in L2, but this time the subtitles are summaries of the utterance rather than a transcription.

- - Some of these summaries will be incorrect / contain a range of misleading information.
- - Students have to pinpoint and correct the summary / subtitle.
- - Feedback can either be as in the above 3.a. / 3.b. or it can be done in pairs:
 - Student A has the transcript for student B's excerpt & viceversa.
 - When completing the exercise, students exchange their versions of the subtitled video.
 - Each student reviews their colleagues work & annotates it with corrections / sends a grade (we could even ask student B to record a voiceover in L2 with feedback which can then be sent to student A so that s/he has to "listen")"

ICL, Scenario 4

Clip: Scientific documentary in L2

Type of activity: take notes, summarize & speaking.

- a) Students watch a longer documentary in L2.
- b) They are allowed to take notes.
- c) Students are shown an abridged version of the documentary's highlights. Only soundtrack involved (no voice, no subtitles)
- d) Students create subtitles summarizing what is being shown on the screen (they can use their notes for this). They also read these subtitles & record them.
- e) Different versions of the subtitled & read video can be shown & compared in class."

ICL, Scenario 5

Clip: 3-4 minute self-contained scene of a film or sitcom in L2

Level: B1-B2 CEFR

Mode: Class activity

Student interaction: Group work (groups of 3-4 people)

Skills: Listening, speaking, writing and reading

Type of activity: Information gap,

subtitling in L1 and audio description in L2

1) Half of the groups will watch the selected scene without the audio, and the other half will listen to the audio without the image. Both sets of groups can write notes.

2) Groups that watched the scene will work with groups that listened to the audio. Each set of groups will have to exchange information about what they watched or listened to in order to put the story together.

3) Next, they will all watch the scene with the audio and check if the information they put together was right.

4) Some groups (the ones that previously listened to the audio) will subtitle the scene into their L1 and the others (the ones that watched the scene) will record the audio description in their L2. As the audio description might need additional work than the subtitling, the scene could be divided into different parts, so that each group will do the audio description of a different section of the scene."

ICL, Scenario 6

Clip: Students film their own 3 minute scientific clip (if the software allows, student videos to be uploaded).

AVT mode used: filming in L2, subtitling in L1 and voiceover in L1

Level: C1-C2 CEFR

Mode: Class activity

Student interaction: Group work (groups of 3-4 people)

Skills: Listening, speaking, writing and reading

- 1) Based on a scientific topic or article that the students have been working on, they'll have to prepare the script of a short documentary. It will consist of explaining a scientific article or particular topic that they are familiar with.
- 2) Students will film their own video clip. They can use static images, soundtrack and record their own voices in L2.
- 3) Once the film is uploaded, they can record a voiceover and /or subtitle it into their native language using the platform software."

TLU, Scenario 1

- 1) In the beginning of the class all the students will watch the videoclip together. The clip is in the language they are learning (if necessary the teacher can explain the meaning of the content)
- 2) The students are then divided into groups (2-3 members). This move improves teamwork and reduces the number of necessary computers
- 3) Each group will then watch the clip again and:
 - 3.1) For each sentence choose a subtitle from a list of 3 choices (that are in the same language as the clip) that are different but will pass on the same meaning of the audiotext (it is not a straight copy of words. It uses other words to pass on the same meaning of a sentence)
 - 3.2) Then the group will translate the subtitles into their native language
 - 3.3) From there the students can move to other tasks like gap – filling
- 4) At the end of the class the students will gather together and confabulate their choice of subtitles."

TLU, Scenario 2

- 1) The student will log in and enter the homework part of ClipFlair
- 2) Then he will watch a clip (it can be in native and also in language they are learning)
- 3) After that the student has to choose a subtitle from a list of pre entered ones. The list can have only the necessary subtitles and also can include some that are not used in the clip to create a disturbance (the student doesn't have to type in the text which is less time consuming and gives an opportunity to use language that includes letters that are not marked on the students keyboard)
- 4) When he is finished he can press a button that saves the work and automatically controls the order of the subtitles. A computer program can grade the students work which reduces the work of a teacher."

UD, Scenario 1

Students play a video in L2 for the first time, with no subtitles. Students have to add subtitles and when they have finished they check the result playing the video with their own subtitles and the program shows also the ones proposed by the author

UD, Scenario 2

The student plays a video with no subtitles. The next time they play the clip subtitles appear, but they have errors. Students have to edit and correct the errors. They can co-evaluate their results with the rest of students."

UD, Scenario 3

After playing the clip several times without subtitles the activity asks students to summarize what they have seen. Students have to add subtitles describing what happens in the clip. Another option is to ask for the description of a character or a concrete scene."

UD, Scenario 4

Students play a video and after several times the activity asks to match already created subtitles with scenes. Drag&drop subtitles to match with scenes.

UD, Scenario 5

Propose a video without dialog and students in groups have to record the dialog and create subtitles for the clip. Each member of the group represents a character of the video

UD, Scenario 6

Propose a clip with subtitles that have gaps with different options: open answer of students, give a set of possible answers, indicate or not the number of words/characters required in each gap.

UPF, Scenario 1

The teacher shows the learners how to use the platform. She asks them to read the instructions. The learners view the clip as many times as they like and follow the instructions on the specified area of the software interface. The subtitle file contains three complete subtitles, so that the learners can see what subtitles look like. The next three subtitles are given with the timing only and no text, and the learners have to write the text by listening to the clip. They have to provide both the timing and the subtitle text for the rest of the clip. When they finish, they save the activity and send it (or notify in some way) the teacher who provides feedback (using the comments area, for Scenario).

UPF, Scenario 2

A use case copied from Chiu, 2012*

The activity as described here does not require any tools (except a media player).

The goal of the film dubbing task was to perform a synchronized presentation in front of the entire class as a form of final exam, in preparation for which each group, consisting of two to four members, selected a clip of an English-language movie or television episode around 10 minutes. Each group reported the title to the teacher before commencing further work. Group members practised their lines by first reading the scripts out loud with emphasis on pronunciation of words and phrases. They subsequently watched the entire film in the target language to ensure that they could put the correct emotion to the film. They first practised with a muted video clip, subsequently practicing voice synchronization with the characters in the film clip.

Finally, on the day of presentation, the (muted) clip was played for the entire class, at which time group members read subtitles and acted as the voice actors in the scene.

Yi-hui Chiu Can film dubbing projects facilitate EFL learners' acquisition of English pronunciation? British Journal of Educational Technology Vol 43 No 1 2012

UPF, Scenario 3

Write and dub a "new" script for this scene where people are speaking a language you don't know / or where people are speaking a language you don't know well enough / or where the sound has been turned off / or where no-one was speaking anyway. When you've finished you can compare (just for fun) your script with:(a) peer work and suggestions for alternative scripts.(b) what the original script was (we provide it later).Then you can answer the following questions:

- Were you surprised by the similarities / differences?
- Do you think different versions could work just as well for the same image?
- Rank the different versions, including your own, according to your preference. etc.

UALG

"i) students watch a 15-20 minutes fiction episode of an English-language series (something they can identify with, apart from the cultural differences) under normal conditions – English audio + Portuguese subtitles.

ii) Students view the same episode a second time but this time the written text in L2 and the translation text in L1 appear together on the screen. Also, the teacher has previously identified instances of idiomatic expressions and has highlighted these parts of text in the original L2 text and in the corresponding L1 translation text.

iii) students then view the programme a third time, now with only the L2 text on screen and they try to fill in the subtitles, in L1, for the idiomatic expressions which appear in the L2, marked, and in a different colour, for example"

NUIG

"i) learners watch a journey through a country filmed using Google Earth and

listen to a commentary (in L1)

ii) they record a revoicing or an audiodescription or in L2 / or produce their own voiceover in L2

iii) they produce subtitles in L2 (or they listen in L2 e subtitle

in L1), these could be either full or Cloze type subtitles.

iv) LOWER LEVELS: they remove the sound and insert speech bubbles (like an imaginary traveller commenting on the trip) or intertitles"

UBB, Scenario 1

Karaoke

a) Learners open an mp3 file in a karaoke program (AV Video Karaoke Maker) and load lyrics (text with gaps).

b) They listen and follow the text (1-2 times).

c) They fill the missing words (from a list of options) and create a karaoke file for the song introducing the timing for the lyrics.

UBB, Scenario 2

Audiobook

a) Learners open an audiobook fragment (mp3 format, Gutenberg audiobooks) and load it into a karaoke program (AV Video Karaoke Maker). They also load the text version of the same fragment (txt format - Gutenberg books).

b) They listen and follow the text (1-2 times).

c) They try to read the text and pay attention to the pronunciation.

d) They resume the text in their language and record a voice-over translation.

3. GPS / City pedestrian mobile navigator

a) Learners use Google maps function "Get Directions" to obtain a route plan in a city (London, Barcelona, Cluj, etc.)

b) They record the transit steps from point A to point B in a video clip (screen record software).

c) The professor presents vocabulary and phraseology

d) Learners produce a simple gps-like text that indicates how to arrive at destination

e) Learners produce soundtrack and subtitles for the recorded file (they can use text to voice software or their voices)

UBB, Scenario 3

Level: A2

Language: Russian

- a) Students watch two times a musical video clip (youtube) in Russian
- b) The professor presents the general context of the song (social, political, cultural)
- c) They watch the video clip with subtitles (1-3 times)
- d) The students receive randomly selected fragments of the song's lyrics.
- e) They watch the video clip without sound and they have to match the images in the movie to the text of the lyrics.

UBB, Scenario 4

- a. Students will watch and listen to a 3 minutes video (monologue or dialogue) in L2, with subtitles with gaps in L2.
- b. We shall provide them 2 or 3 options for the missing words.
- c. Then, they will translate the text into L1.
- d. After that they will practice pronunciation; they will solve the exercises (fill in the gaps for vocabulary, grammar) based on the information given in the video.
- e. For the exercises in which they will practice vocabulary, we can give them erroneous forms which they will have to correct; in the case of grammar, we can give the multiple choice exercises.
- f. For feedback, we shall provide them the full transcription of the text in L2, the full translation into L1 and the key to the exercises.

UBB, Scenario 5

Level: B2

Skills: speaking, listening, writing, reading

Topic: At the Library

Lesson stages:

- a. Each student has to give an account in English regarding his/her last visit to a library; the purpose of this visit must be specified: e.g. borrowing a book, going to the reading room, etc.
- b. The students watch in English a very short clip (approximately 2 minutes) in which a library is presented. The subtitle in English is included, but there are some blanks (missing key-words). The students have to watch attentively the images in order to infer the suitable key-words (e.g. papyrus, manuscripts, the Gutenberg Bible, map, etc.) and write them on a piece of paper. The teacher checks if the students have discovered correctly the missing key-words.
- c. The students are asked to write a 12-line summary in English; each student has to describe in his/her own words what is said in the clip using the key-words discovered. Some students read their summaries.
- d. The students receive hand-outs where a part of the text subtitled is written in Romanian. They listen to the clip once again (this being in English) and fill in the blanks in Romanian; these blanks consist in fragments of sentences and figures related to number of books, years, etc. The teacher checks if the students have translated correctly the missing text in Romanian.

UBB, Scenario 5

Level A1

Language: Ukrainian

- a. The students watch a video clip presenting Ukraine in L1 (3min.) without subtitles: history, culture, and geography.
- b. The professor explains the content of the movie and the students watch again the movie with subtitles in L2.
- c. Then the students watch the movie with incomplete subtitles. They have to fill the gaps.

UBB, Scenario 6

Level A1

Language: Ukrainian

- a. The students watch a video clip: a dialogue in Ukrainian between two students in a classroom (no subtitles).
- b. The professor asks the students if the dialogue meaning is intuitively understandable.
- c. The students watch the movie with subtitles for the first student in the movie and they have to complete the dialogue with the answers of the second student.
- d. In the end they will see the entire video clip with complete subtitles

Target group: C1/C2 (CEFR)

1. Students listen (only) to a factual report about traces of water being found on Planet Mars.
2. Students watch next a set of 6 images of Mars itself illustrating several varied shots (close ups and views from space) of the planet.
3. They are then organized into 4 groups, who are asked, separately, to provide subtitles for the shots by imagining that they are snapshots from:

Group 1: a popular science documentary on Planet Mars (as shown on the Discovery Channel for the mass audience/general public)

Group 2: an advertisement by a travel agency organising trips to Mars

Group 3: a film shown to 6th grade students in a science class

Group 4: the report made to peers by the 'discoverer' of the water traces on Mars

4. Plenary exercise: The 6 images are shown (Shot no. 1 with four sets of subtitles, then Shot no. 2 etc.), and students have to remark on and compare the style, vocabulary, length, degree of facts/data of the four sets of subtitles. Next, they have to decide and argue what type of audience is targeted by each of the 4 sets based on the prior remarks.

5. Preliminary Aspects of the Platform Design

The ClipFlair web-based platform will be one of the main outputs of this project. The ClipFlair platform will integrate a set of resources, tools, and interactive online services for teachers and learners who want to learn foreign languages via captioning and revoicing. The specific platform features are to be determined at the first stage of the project, as learning platforms may be quite different. Yong-Sang Cho (2011) clarified that "[the term] 'learning platform' often refers to a number of

tools and services available in a range of products known by various names, including learning management system (LMS), virtual learning environment (VLE), course management system (CMS) and learning content management system (LCMS) providing learning experiences and content management. The term 'learning platform' also includes the personal learning environment (PLE) that helps learners to keep control and manage their own learning by personalizing the content and process." Moreover, learning platforms can be classified according to different criteria. They can be open source platforms, commercial platforms, web-based platforms, mobile platforms, etc. ClipFlair will be a web-based open source platform.

For the ClipFlair learning platform to be effective, it as always assumed by all partners that it would be designed taking into account pedagogical principles consistently across its features. Among other challenges, during the design it was decided which would be the appropriate range of built-in features, how to combine them and how to show them in the learning interface. We talked about technologies such as web-based course management systems, ePortfolios, web 2.0 social learning tools, assessment systems, learning object repositories, tutoring systems, collaborative learning tools, social networking services (SNS), wikis, blogs, user created content (UCC), etc.

Besides the platform's didactic features, more technical questions were addressed during design phase:

Will it enable connections with other websites, learning platforms and third-party applications such as Facebook, Twitter, Youtube...?

Will it be compatible with Smart Media such as iPhone, tablets, Android, etc.?

Will it follow international standards such as Common Cartridge (<http://www.imsglobal.org/cc/index.html>)?

How will it provide integrated access to the learning resources?

How will it assure privacy and data security?

The success of the learning platform would be not only due to its technical performance, but also to the design, the structure, the pedagogical approach, the possibility to create and use useful language learning activities and the possibility to create meaningful connections between learners and teachers.

Armstrong & Yetter-Vassot wrote almost 20 years ago: "We envision the language class of the future not as a space within four walls where students are led for 50 minutes through highly structured, albeit communicative activities, but rather as a

limitless virtual learning environment where students and instructors are engaged in an equal learning partnership.” (Armstrong & Yetter-Vassot, 1994). We wanted this wish come true with the ClipFlair learning platform. It surpasses what it was imagined 20 years ago, and most likely, while working on it we will perhaps find the hints for the learning platforms for the next 20 years.

ClipFlair engineers asked ClipFlair’s partners for high-level design features for the platform. Suggestions were gathered together in the kick-off meeting and compiled and clarified in the Redmine project management web application. Following there is the list of proposals. Obviously not all of them were accepted or could be implemented. However, we consider this brainstorming extremely productive and we would like to add the preliminary proposals in this report as a proof for the group brainstorming. In the technical report on the ClipFlair platform can be seen the platform final design.

5.1 General features to be considered in ClipFlair platform design phase

- Compatible with mobile devices (phones, tablets, iPhone, etc.)

5.2 Features for Foreign Language Learning

- Features for both captioning and revoicing:
 - Printing feature
 - Feature for learning instructions and guidelines (task-based template)
 - Feature for activity assessment (quantitative & qualitative)
 - Teacher blog or notepad for comments on the activities
 - Connection to Facebook, Twitter, Youtube (the teacher would be the only one authorized to publish it)
 - Comments area for teachers and students
 - Area for deliverables to teacher
 - Area to save activities – tracking of activities
 - Rating
 - A feature to write short essays related to the captioning or revoicing exercise.
 - Links to dictionaries.
- Features only in captioning:

- Feature for adding, editing, modifying and deleting subtitles (individual and collaborative)
 - Feature for adding, editing, modifying and deleting text bubbles (individual and collaborative)
 - Allow for the creation of speech bubbles and intertitles
 - Video & Audio feature.
 - Export feature for the subtitles.
 - Export feature to export the activity (video and subtitles) and send it to Youtube.
 - Feature to allow for long subtitles.
- Proposal for buttons for subtitles:
 - Add subtitle button – Key might be A (add) for example. The button should become active only when the Sub/In and Sub/Out are marked. Then the subtitle goes between the marked in/out time.
 - Remove subtitle button – Key might be D (delete). This option comes active only when you have something to delete and it is important that the software asks for confirmation.
 - Screen area for information/comments - There should be an area which is used for instructions and for commenting. With different buttons it can all be in one part of the window. In here the use of shortcut keys gives no actual advantage and therefore only buttons can be used.
 - Three buttons - Instructions/Student Comments/Teacher Comments – the text editing options that are available in LvS are adequate.
- Proposal for buttons/keys for controlling video and audio:
 - Play/pause button – there is no need for two separate buttons, one is enough. Usually it is space key in editing programs.
 - Sub/In and Sub/Out buttons – with those buttons you can mark the beginning and end of the subtitle. When translating audio it is also good to listen only a part at a time.
 - For example: I (for IN) on O (for OUT) key. It is important feature because it makes it a lot easier to mark in and out for a subtitle and if done correctly it can be used to prevent subtitle overlapping.
 - Replay button – it would play the selected part of the video between Sub/In and Sub/Out. It can be R (replay) key.
 - Left/Right Arrow key – would move the cursor on the timeline one frame (1/25th of a second) at a time. This helps to improve the selection of subtitle beginning and ending on the timeline.

- Full screen view button – it would be an option to see the video full screen. It might be F key.
- Volume control – is usually in every program that is using audio in some form. Usually the shortcut key is + and - .
- Mute button – It should be next to the volume for sound control. In shortcut it can be M.
- Time figures – like in LvS there should be two figures that show the overall length of the video and the actual cursor time.
- Features for only for revoicing
 - Dubbing feature
 - Audio wave
 - Video & Audio feature
 - Export the recorded audio
 - Role play scenarios
- Features for the library of activities
 - Activities bank
 - Showing the level of linguistic competence (CERFL)
- Features to create activities:
 - The teacher could give rights to students
 - Import from Youtube, etc.
 - Permission to learners to create & upload their own videos and activities. Sense of ownership.
 - Custom flows, Gallery of teaching flows, Automated flow generation maybe too. Suggestive flows & locked areas till you get some specific achievements, suggestive clustering & flow of clusters.
 - Flow with timing suggestions
 - timeline of user activities logged with user comment etc. in between to show phases of work (entered while performing the actions or injected later in the timeline) and comments on timeline items themselves (work items)
 - Continuous evaluation
 - Scoreboard listing all learners' points (encourage competition).

5.3 Social features

- Social interaction
- Feedback from teacher - tutoring

- Feedback from other learners
- Calendar (activity planning)
- Forum to comment activities
- Instant Messaging
- Connection to e-mail application of student/teacher
- The teachers creates virtual groups
- Collaboration in teams

5.4. Semantic web

- Rich metadata to look for activities
- A tag called "type of learning"
- Create a table of "learner types" and use it for tagging of activities.
- The learner has limited access to the activities depending on his/her level of linguistic competence (ex. a B2 learner can't access the activities of a C1 learner) or depending on the language he/she studies (ex. a learner of Romanian can't access the activities for Chinese).

5.5. User experience

- On the learner's role:
 - Able to create activities
 - Able to write
 - Able to record speak
 - Able to assess other learners' work
 - Able to assess their own work (via blog, for instance)
 - We can offer a "test" to tell them & direct them to the relevant tagged activities.
 - Planning features: a calendar, an area for deliverables, a list for deadlines, a task management tool, etc.
- On the teacher's role:
 - Same of student
 - Create groups of students and give permissions
 - Area to publish instruction, deadlines, news,

- We could give the option to enforce or not sequential completion of each task within an activity (i.e.; Choose between completing all tasks in sequence or skip some)
- Have versions of the environment with restricted functionality, such as: only 'authorized' activities can be loaded; the interface language is only available in the 'target' language; no subtitling, but only voice-over is offered etc.
 - Able to be used asynchronously from home and synchronous in class.
 - Clear site navigation categories
 - User-friendly
 - Clear and simple user guide
 - Chat feature
 - Wiki feature
 - Test the level of students before doing activities
 - The platform remembers the user
- Create a User Registration Form with few simple questions. This will give us information on our users' profile: who is using the platform, what type of learner (s)he is, etc.
- Short podcasts could be included with "How to...?" instructions.
- Environment and activity styling (by user), Layout, Flow customizable on a Zoomable Canvas supporting also styling, template load/save/store/share
- Save & continue, Group video+subtitles and share URL for others to see, comment with rights set on how can see and what can do, integrate/connect to asset libs, exporting, unique URLs (possibly DOI too) for published items, metadata localization schema and collaborative localization (metadata and UI)
- Chat, see which friends are online, which peers (classmates) are online, who are in the same activity context. Nested circles diagram with Activity in the middle, Class(es), School, Friends as growing outer circles with icons in them for friends and maybe coloured subsections for more trusted "friends" like instructors, Filter to see only contributions from certain people/contexts. Icon based feedback (like in LeViS)
- Planning features: Zoomable flows with vector design & templates
- Customizable learning environment.(the learner controls and personalises the learning environment depending on the type of learning he/she feels comfortable with.)
- Learner can suggest the activities of their interest.

- Provide simple and clear guidelines for any video material uploaded by students and other third parties: ranking, level, etc.
- Virtual Teacher (agent), Calculate Student learner progress, more LMS style when having automated drills, can't do with any content, need human teacher to judge real progress & self-assessment as "need easier" and "need tougher" drills feedback UI.
- Include this in software guidelines: "see suggested 2-axis for the skills. Tools for dialogue, dictation, copying (write), research (read), expression of thoughts (essay), reading aloud. Consume media (etc.) and Produce, tools for viewers/consumers (incl. search) & authors/producers."
 - Big buttons
 - Shortcut keys and logic inside the program
 - The application must look modern
 - Free access to people who create an account

5.2.1 Addressing issues on intellectual rights

- Mention clips are for education purposes
- Easy to select
- Clear indication
- Moderation, Report social abuse. Education on Creative Commons and Intellectual Rights and easy assigning such rights to content and reporting abuse of rights

6 Related Products and Projects: Contextualising ClipFlair

Before designing the platform, the ClipFlair partners compiled a list of existing projects and products that might inspire the project in some way or another. It is intended to be a sample of the state-of-the-art offer (not an exhaustive one) on learning activities managements systems, systems for captioning and/or revoicing of audiovisual materials and systems for foreign language learning.

6.1 Learning Activities Management Systems

Name of the product/project	COURSEKIT
Link	http://www.fastcodesign.com/1665657/coursekit-aims-to-overhaul-how-teachers-run-their-classrooms
Brief description	"There are personal social networks (Facebook and Twitter) and there are business networks (LinkedIn) but there's no learning network yet," says Cohen. "We want to be that." Source: above-mentioned link.
Usefulness for ClipFlair	Quite interesting. Direct for teachers and students (no administrators). Many features useful for ClipFlair. However their implementation/goal is quite limited.
ClipFlair's contributor	George Birbilis (Computer Technology Institute)



Name of the product/project	LAMS
Link	http://www.lamsinternational.com/documentation/
Brief description	“LAMS is a revolutionary new tool for designing, managing and delivering online collaborative learning activities. It provides teachers with a highly intuitive visual authoring environment for creating sequences of learning activities. These activities can include a range of individual tasks, small group work and whole class activities based on both content and collaboration”. Source: Above-mentioned link.
Usefulness for ClipFlair	Features for activity management.
ClipFlair’s contributor	George Birbilis (Computer Technology Institute)



Name of the product/project	FROG TRADE
Link	www.frogtrade.com
Brief description	“Frog allows teachers to create fun and engaging online learning resources without relying on anyone technical. Frog’s simple drag and drop system allows students and teachers to build almost anything they can find on the internet (videos, apps, wikis) in the safe environment of the school”. Source: Above-mentioned link.
Usefulness for ClipFlair	Features for activities management.
ClipFlair’s contributor	Olga Torres (Universitat Autònoma de Barcelona)

6.2 Audiovisual Activities

Name of the product/project	BUFFERINFINITE
Link	http://bufferinfinite.com/
Brief description	“In an attempt to solve the language and accent problems associated with online videos, BufferInfinite provides a free software product which when installed, would add the subtitles to the videos currently being watched. One of the greatest things about the project is that they bring this subtitling service right on the Youtube/DailyMotion site. There is no extra effort required to be put in by the user. At BufferInfinite, we try to make videos as accessible to users as possible”. Source: Above-mentioned link.
Usefulness for ClipFlair	Features for subtitling.
ClipFlair’s contributor	Stavroula Sokoli (Universitat Pompeu Fabra)



Name of the product/project	ARTISTIFIER
Link	http://larryferlazzo.edublogs.org/2012/02/24/the-artistifier-might-be-one-of-the-best-youtube-apps-ever/
Brief description	<p><i>“Grab the url address of any YouTube video, paste it into the Artistifier, type in your name and title, and the site will “artistify” the video in the manner of the Oscar-nominated silent movie “The Artist.” As the video plays — with no sound other than the music provided by The Artistifier — you can type in captions at appropriate times. Once you’re done, click save and the captions will show up during the movie in the manner of an old silent movie”. Source: Above-mentioned link.</i></p>
Usefulness for ClipFlair	<p>Features for captioning. It could allow for activities with materials that are just sceneries, landscapes, short documentaries, etc. It lacks the listening activity.</p>
ClipFlair’s contributor	<p>George Birbilis (CTI), Stavroula Sokoli (UPF), Conceição Bravo (Universidade do Algarve)</p>



Name of the product/project	PIXTON
Link	http://www.pixton.com/schools/contact
Brief description	<p>“Pixton is a social community where people can create their own comics and it is possible to add voice and sound. The evaluation system: teachers can use stars (0-5 stars) and there is also peer-evaluation (What do you love about the comic?) and peers can select artistic, a good read or funny.”</p> <p><i>Source: Above-mentioned link.</i></p>
Usefulness for ClipFlair	Ideas for activities. Activities database.
ClipFlair’s contributor	Jennifer Lertola (National University of Ireland)



Name of the product/project	PIXTON
Link	http://goanimate.com/ http://www.miniclip.com/sketch-star/en/create/ http://www.fluxtime.com/ http://www.miivies.com/classics/index.php http://www.dvolver.com/moviemaker/make.html http://www.xtranormal.com/ http://www.voki.com/ http://www.zimmertwins.com/movie/starters
Brief description	Social communities where people can create animations.
Usefulness for ClipFlair	Ideas for activities. Activities database.
ClipFlair's contributor	Cristina Varga (Babes-Volyai University)



Name of the product/project	CAPTIONTUBE
Link	http://captiontube.appspot.com/
Brief description	A free captioning utility for YouTube videos. CaptionTube is a utility for adding closed captions to YouTube videos. After you import a video, you play the video and add captions as needed. When you are done, you export the captions and then upload to YouTube.
Usefulness for ClipFlair	Ideas for captioning.
ClipFlair's contributor	Stavroula Sokoli (Universitat Pompeu Fabra)

6.3 Foreign Language Learning

Name of the product/project	BABELIUM PROJECT
Link	http://babeliumproject.com
Brief description	“Babelium is a community of people who likes to learn and teach languages. Babelium is a collaborative language practising environment. Here you'll be able to improve your speaking skills with the help of other users, which are native or fluent in the language you're practicing, whilst you help other users providing knowledge and assessment around your own mother language. Just record or grab a video that you think could be interesting to practice a language and upload it so that other users can

	practice with it. You can also dub the exercises that other users uploaded. On top of this you can also assess the work of other people and be assessed.” Source: Above-mentioned link.
Usefulness for ClipFlair	Features for foreign language learning. Activity types. Community building.
ClipFlair’s contributor	Mari Luz Guenaga (Deusto)



Name of the product/project	LORO (Languages Open Resourcer Online)
Link	http://loro.open.ac.uk
Brief description	“LORO contains resources for language teaching available to download and reuse, including those used by the Department of Languages at the Open University, UK. Sign up for a free account and start publishing and sharing your own materials with other language teachers. Activities can be searched by tags, course code, language level, languages and author.” Source: Above-mentioned link.
Usefulness for ClipFlair	Features for activities database. Activity types.
ClipFlair’s contributor	Olga Torres (UAB)

7 Sources of clips

Name	Access link	Description	Info videos	Language	Copyright
Europeana	www.europeana.eu	Culture webpage of the European Union	170.000 videos on different topics	Almost any language of the EU (mostly in French, Italian, English, German and Spanish)	Depends on the video but most of them can be copied and modified. http://www.europeana.eu/portal/termservice.html
CSIS	http://www.csic.es	Spanish Ministry of Economy webpage	Videos of different topics	Mostly in Spanish but also in Catalan, Galician and Basque	They can be copied and modified as long as the source is mentioned. http://www.csic.es/web/guest/aviso-legal
The European Organization for nuclear research	http://public.web.cern.ch/public/	European Organization for nuclear research	Videos about nuclear research in general	Mostly in English but there are some in other European languages.	They can be copied and modified as long as the source is mentioned. http://copyright.web.cern.ch/

European Commission Audiovisual services	http://ec.europa.eu/avservices/index.cfm?site_lang=en	Audiovisual Services of the European Union	More than 55000 videos on various topics	Mostly in English although there are some in other European languages	They can be copied and modified for educational purposes as long as the source is mentioned. http://ec.europa.eu/avservices/2010/copyright/index.cfm?site_lang=en&pagesection=copyright&page=copyright
The independent	http://www.independent.co.uk/	Online version of the British newspaper	Videos of different topics	Mostly in English but there are a few of them in other languages with English subtitles	To modify or copy the videos, it's necessary to write or phone to the following numbers: syndication@independent.co.uk; telephone: +44 (0)20 7005 2123 (text); telephone: +44 (0)20 7005 2534 (pictures)
The Guardian	www.guardian.co.uk	Online version of the British newspaper	Videos of different topics	Mostly in English but there are a few of them in other languages with English subtitles	To modify or copy. It's necessary to write to the following address: http://syndication.guardian.co.uk/permissions-and-reprints.aspx

Al Jazeera	http://cc.aljazeera.net/	Multimedia repository of the Arabic channel	Mostly news videos but there are some others	Different languages but mostly in English and Arabic	Depends on the video but most of them can be copied and modified. http://cc.aljazeera.net/content/about-repository
Bottledvideo	http://bottledvideo.com/	Video repository organised by topics	Different topics	English	They can be modified under some conditions. http://bottledvideo.com/license.html
Internet Archive	http://www.archive.org/details/movies	Video repository of different topics	Different topics	Mostly in English but there are some in other languages	They can be copied and modified (non commercial purposes) http://www.archive.org/about/terms.php
The Open University	http://www.open.edu/openlearn/whats-on/ou-on-the-bbc-	Video repository of educational purposes	Different topic (educational purposes)	Moslty in English but there are some in other languages	They can be copied and modified (non commercial purposes) http://creativecommons.org/li

	nation-on-film-creative-archive				censes/by-nc-sa/2.0/uk/
Vimeo	http://vimeo.com/new	Video repository	Different topics	Mostly in English but there are some in other languages	You need to be a member (it's free) and you can search videos with a creative commons license.
Blip.com PyCon	http://blip.tv/pycon-us-videos-2009-2010-2011	Videos of the conferences of the organization	Conferences on different topics of this organization	English	They can be copied and modified (Creative commons license)
Nerdtv	http://www.pbs.org/cringely/nerdtv/shows/	Videos of conferences by Robert X Cringely	Conferences of the writer with some technology experts	English	They can be copied and modified (Creative commons license)

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9 Appendix: Video Clips and copyright issues in LeVis project

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9.1 Introduction

In the information era technologies and teaching methodologies are evolving while new efforts to reform and re-orientate education are posing a challenge to the education system. The creation, maintenance and distribution of digital content in the educational environment pose new challenges. From legal point of view, copyright law protects the creative and innovative expression of thoughts, and its manifestation in intangible form. The copyright law has to balance the protection provided for rightholders and the public interest.

A work in order to qualify for copyright protection must be original and has to be in a fixed, tangible form. Having the copyright on a work allows the copyright owner to control the reproduction and the distribution of the work, the creation of derivative works, and its public performance. It should be clear that the copyright does not protect the ideas but the expression of the work. For example in the case of an audio or video recording of a lecture the recording could fix the lecture but it is the art of creation that is protected. Someone can create another recording expressing the same basic ideas and facts without infringing copyright.

Although copyright law promotes broad public availability of literature, music, arts etc by protecting the creators of such works, there are limitations in the applicability of the law in cases where it might constraint the exact creativity that is trying to foster. Therefore, in special cases it permits uses of copyrighted works that otherwise would constitute infringement. In the literature, existing legislation is criticised as inadequate to cope with the emerging digital economy. In some cases extensions are proposed to the exceptions for education due to the arising needs of distance education.

Several practical issues are arising when new media are used for education reasons. LeVis project is using movie clips in a dynamic process of learning, and uses digital technology to ease access to informative content and learning material. In the context of the LeVis project there is a question whether the digital learning material can include short video clips for educational purposes.

9.2 Relevant legislation

The following legislation may be relevant to the LeVis project copyright issue.

9.3 International legislation

9.3.1 Berne Convention

Berne conversion in Art 9 introduces a three step test to permit reproduction of works. The article states that :

(1) Authors of literary and artistic works protected by this Convention shall have the exclusive right of authorizing the reproduction of these works, in any manner or form.

(2) It shall be a matter for legislation in the countries of the Union to permit the reproduction of such works in certain special cases, provided that such reproduction does not conflict with a normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the author.

(3) Any sound or visual recording shall be considered as a reproduction for the purposes of this Convention.

9.3.2 TRIPS

Article 13 in TRIPS states that:

Members shall confine limitations or exceptions to exclusive rights to certain special cases which do not conflict with a normal exploitation of the work and do not unreasonably prejudice the legitimate interests of the right holder.

9.3.3 WIPO Copyright Treaty (WCT)

Article 10 of WCT states that:

(1) Contracting Parties may, in their national legislation, provide for limitations of or exceptions to the rights granted to authors of literary and artistic works under this

Treaty in certain special cases that do not conflict with a normal exploitation of the work and do not unreasonably prejudice the legitimate interests of the author.

(2) Contracting Parties shall, when applying the Berne Convention, confine any limitations of or exceptions to rights provided for therein to certain special cases that do not conflict with a normal exploitation of the work and do not unreasonably prejudice the legitimate interests of the author.¹⁰

9.4 European Union

9.4.1 Directive 2001/29/EC

Directive 2001/29/EC of the European Parliament and of the Council of May 22, 2001 on the harmonisation of certain aspects of copyright and related rights in the information society.

Art. 2 regarding reproduction rights states that:

Member States shall provide for the exclusive right to authorise or prohibit direct or indirect, temporary or permanent reproduction by any means and in any form, in whole or in part:

- (a) for authors, of their works;
- (b) for performers, of fixations of their performances;
- (c) for phonogram producers, of their phonograms;
- (d) for the producers of the first fixations of films, in respect of the original and copies of their films;
- (e) for broadcasting organisations, of fixations of their broadcasts, whether those broadcasts are transmitted by wire or over the air, including by cable or satellite.

Art. 3 (1) regarding the Right of communication to the public of works and right of making available to the public other subject-matter states that

Member States shall provide authors with the exclusive right to authorise or prohibit any communication to the public of their works, by wire or wireless means, including the making available to the public of their works in such a way that members of the public may access them from a place and at a time individually chosen by them.

and Art 3(2c)

Member States shall provide for the exclusive right to authorise or prohibit the making available to the public, by wire or wireless means, in such a way that members of the

public may access them from a place and at a time individually chosen by them:

.....

(c) for the producers of the first fixations of films, of the original and copies of their films;

.....

Furthermore Art 5(2) provides for exceptions or limitations to the reproduction right.

Clause (c) states that :

Member States may provide for exceptions or limitations to the reproduction right provided for in Article 2 in the following cases:

.....

(c) in respect of specific acts of reproduction made by publicly accessible libraries, educational establishments or museums, or by archives, which are not for direct or indirect economic or commercial advantage;

.....

Art. 5(3) clause (a) states that

Member States may provide for exceptions or limitations to the rights provided for in Articles 2 and 3 in the following cases:

(a) use for the sole purpose of illustration for teaching or scientific research, as long as the source, including the author's name, is indicated, unless this turns out to be impossible and to the extent justified by the non-commercial purpose to be achieved;

.....

Art 5(5) states that:

The exceptions and limitations provided for in paragraphs 1, 2, 3 and 4 shall only be applied in certain special cases which do not conflict with a normal exploitation of the work or other subject-matter and do not unreasonably prejudice the legitimate interests of the rightholder.

Article 5 discusses exceptions and limitations in relation to the reproduction right as presented in Art 2 and to the right of communication to the public of works and right of making available to the public other subject-matter as presented in Art. 3.

The European community and its member states have signed both the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty.

9.4.2 Greece

Greece implemented EU relevant Directives into Greek state law with Copyright, Related Rights and Cultural Matters of 1993 Act, as amended by law 3057 on 2002

Article 20 about school textbooks and anthologies states that :

1. The reproduction of lawfully published literary works of one or more writers in educational textbooks approved for use in the primary and secondary education by the Ministry of National Education and Religions or another competent ministry, according to the official detailed syllabus, shall be permissible without the consent of the authors and without payment. The reproduction shall encompass only a small part of the total output of each of the writers.
2. After the death of the author it shall be permissible to reproduce his works in a lawfully published anthology of literary works of more than one writer, without the consent of the rightholders and without payment. The reproduction shall encompass only a small part of the total output of each of the writers.
3. The reproduction, as specified in paragraphs 1 and 2 above, shall not conflict with the normal exploitation of the work from which the texts are taken and must be accompanied by an indication of the source and of the names of the author and the publisher, provided the said names appear on the source.

Article 21 on reproduction for teaching purposes states that :

It shall be permissible, without the consent of the author and without payment, to reproduce articles lawfully published in a newspaper or periodical, short extracts of a work or parts of a short work or a lawfully published work of fine art work exclusively for teaching or examination purposes at an educational establishment, in such measure as is compatible with the aforementioned purpose, provided that the reproduction is effected in accordance with fair practice and does not conflict with the normal exploitation. The reproduction must be accompanied by an indication of the source and of the names of the author and the publisher, provided that the said names appear on the source.

9.4.3 Legislation of other countries

- Hungarian Copyright Act (Act No. LXXVI of 1999 on Copyright), enacted on May 1, 2004, Art. 34.
- Portuguese Copyright Act as amended on August 24, 2004, Lei n.º 50/2004, Section 75.2 (f);
- United Kingdom Copyright, Designs and Patents Act 1988 as amended December 31st, 2003.

9.5 The LeVis Case

The traditional copyright protection system has achieved a balance between copyright owner's exclusive right to control use of copies of their work with reasonable limits and with fair exceptions. Copyright law grants the author of original work of authorship a set of exclusive legal rights such as the right to reproduce, to display, to prepare derivative works, etc. in order to enhance content provision in the information technology environment. The reproduction right is the right of the copyright owner to prevent others from making copies of his works without his authorization. For copyright protection, literary and artistic work includes every original work of authorship. Art. 2 of Berne Convention define the scope of protected works.

The Copyright law system ensures the very existence of a regulatory framework that supports substantial investment in innovation and facilitates original authorship without excessive control. This protection reflects the desire of the states to foster the creativity and innovation of authors by providing the incentives to further develop and create original work and by providing a well defined legal framework against unauthorized exploitation of their work. The goal is to ensure that a regulatory framework exists in which copyrights holders can receive the full monetary prize of their intellectual efforts. In order to better protect and enforce their rights, authors usually transfer or assign licenses to other parties such as publishers, movie/record companies which enforce the rightholders' rights. Nevertheless, copyright law demonstrates a number of exceptions that permit uses of copyrighted work outside their sphere of influence. These exemptions aim to achieve a balance between rightholders' right and the uses of their works.

In the education field digital technologies have altered our perception of use of educational information and transfer of knowledge. Recital 31 of 2001/29/EC expressly recognizes that there is a need to safeguard a fair balance of interest and rights between the different categories of right holders, as well as between the different categories of right holders and users of protected subject-matter. In order to do so the existing exceptions and limitations to the rights have to be reassessed in the light of the new electronic environments. Recital 42 states that "When applying the exception or limitation for noncommercial educational and scientific research purposes, including distance learning, the non-commercial nature of the activity in question should be determined by the activity as such. The organizational structure and the means of funding of the establishment concerned are not the decisive factors

in this respect means of funding of the establishment concerned are not the decisive factors in this respect”.

Not surprisingly, legislation exempts teachers from copyright infringement liability when they perform or display copyrighted works in their course of achieving their teaching goals. The logic behind this is to allow educators to use valuable materials encouraging the transfer of knowledge and ideas. A number of projects, recognizing the emergence of movies as an essential culture element, facilitate the use of movie clips as educational tool and they use the video clips as a crucial teaching method of study. The distribution of movie clips as part of curriculum faces the same challenges as those faced in distribution of physical copies. In that sense educational multimedia projects that use limited fragments of copyrighted works fall under the legally permitted use and there is no need to gain authorization from right holders.

Moreover for educational institutions rights clearance procedure might prove to be impractical and extremely burdensome because of lack of resources and trained staff necessary to engage in these operations. As a result the acquisition of the rights defeats the purpose of using for example a two minute video clip.

Educational exemptions have evolved as a defense to copyright liability. There is not specific legislation to address the movie clips copyright issues in the digital education environment. Multimedia protection per se is a combination of the existing regimes of protection for other similar intellectual property works. Nevertheless, one common way of judging whether the specific material falls within the educational exception regime is to apply the three steps test. Under the three -step set, as set out in Berne Convention and TRIPs agreement, exceptions are permitted in certain special cases where they do not conflict with normal exploitation of the work, Berne Convention, art.9(2), TRIPs agreement, art.13. Usually, if the three step standards apply, the specific material does not constitute copyright infringement.

In practice the limited complaints and relevantly absence of litigation of copyright infringement in educational context, demonstrates that rightholders have directly and indirectly accepted the limitations of liability in the education field.

Another legal response to these issues could be the granting of compulsory license schemes, to facilitate educational uses in digital learning. This issue is beyond this analysis and would require in depth research of other issues such as the definition of

qualified uses, the establishment of a mechanism to list the uses, set fair royalties for license etc.

Member states have implemented differently the EU directives and that results in different legal environments regarding the permissible use of movie clips. UK has implemented the 2001/29/EC directive mainly through collective licensing scheme in conjunction with fair dealing while other countries as Portugal has specific provisions that allow only short excerpts of the work. Greece, in article 21 (2121/1993), allows the use of copyrighted materials for educational uses without need to pay for any royalties. The non profit educational uses of video clips qualify for the limitation of liability. However if another kind of use is intended, such as commercial use, then other legal doctrines are applicable.

Art. 21 (2121/1993), applies by analogy to digital environments, therefore we may say that under art. 21, the use of short movie clips for educational purposes is permissible and does not constitute copyright infringement. It is common practice but not formally regulated, that the duration of these clips be up to three minutes.